Basketry: Miscellaneous Letters

C. Hart Merriam
Papers
BANC MSS
80/18

The baskets from Lower Calif. were obtained at the Indian village of La Huerta about 35 miles east of Ensenada at the west base of the Laguna Hansen Mts and 50 miles south of U.S. border.

E. W. N.

UNITED STATES OF AMERICA

WASHINGTON, D.C. REC'D
JAN 2
3-PM
1905

POSTAGE ONE CENT.
1843-McKINLEY-1901.

THE SPACE ABOVE IS RESERVED FOR POSTMARK.

POSTAL CARD.

THE SPACE BELOW IS FOR THE ADDRESS ONLY.

Doctor C. Hart Merriam
Dept. of Agriculture
City

Dear Doctor Merriam -- Have you received a copy of our book on Basketry? I shall take pleasure in sending you one, if you have not —

Yours Sincerely

O.T. Mason

U.S.N. Museum, Jan. 2, 1905.

My dear Dr Merriam

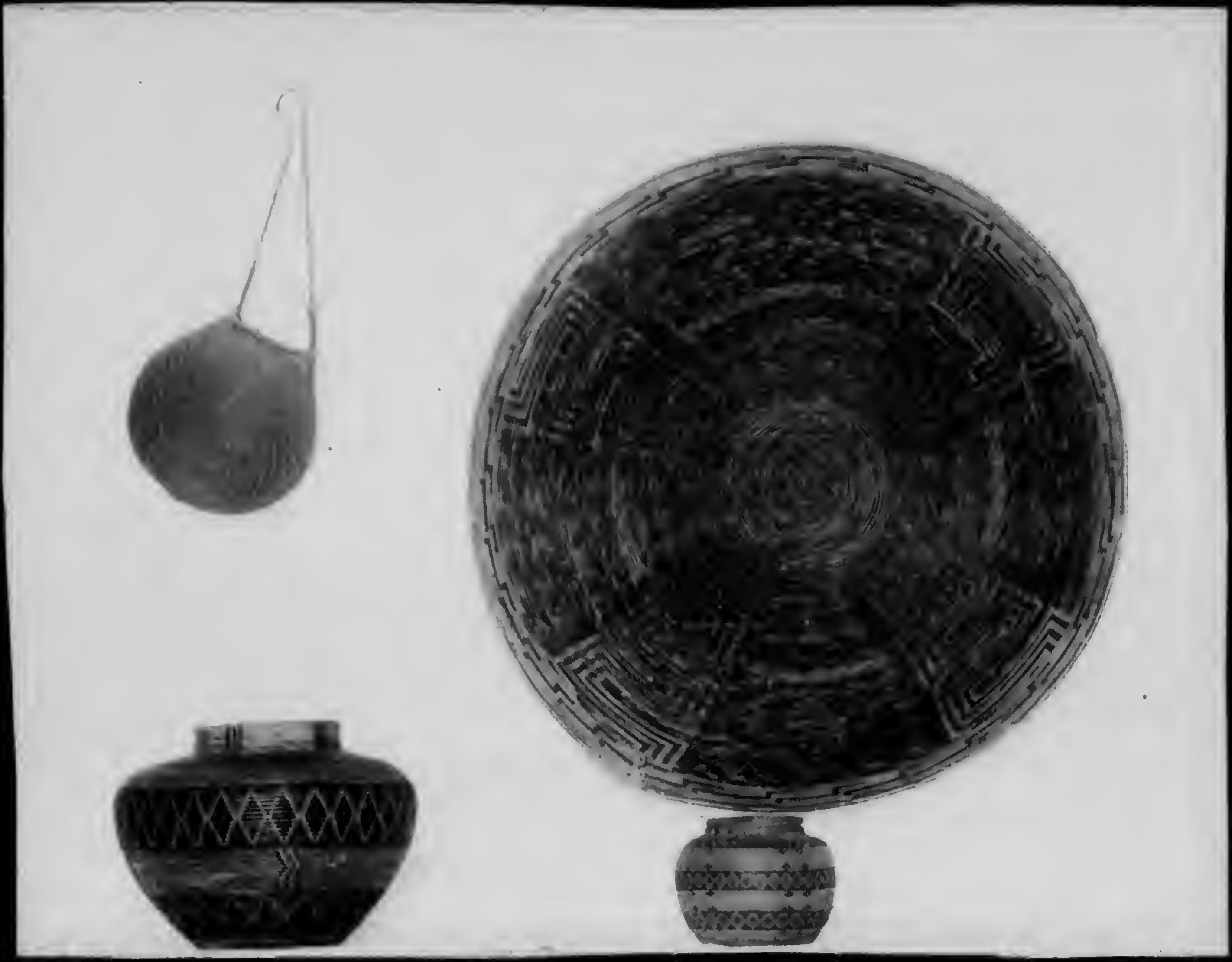
The photographs reached me safely and I am delighted with them and want to thank you again for the trouble and the time spent upon them.

The information you have given me in regard to plates and coloured screens will be of great benefit when I have baskets photographed. I hope I shall have the pleasure some time of showing you my other Santa Barbara basket as well as some others of almost equal interest but as that is in the future I enclose an imperfect photograph cut from one containing many other baskets but the best I have, it is twenty one inches in diameter and four inches only in depth I mention this as I inferred from your note you thought it to be deeper. With kind regards for Mrs Merriam and yourself I am

Cordially yours -

Ella F. Hubby -

39 West 25th St.
New York June fourth.
Nineteen hundred and four.



Miss Hurlbley

Bakersfield Calif Jan 6/904

Friend Dr Merriam

all the favors of the last few months rec'd and enjoyed, many thanks.

On the Sunday following Christmas we entertained Mrs Rozanyre & Mrs Aro with baskets and tea &c and succeeded in getting five new records. but the funeral dirge, you spoke of she said she could not remember, Prof expected to write the Music for you during the Holiday vacation. but the very day after getting the record my Brother who lived in the country near here was taken ill and passed away on New Years day, and was buried from our home on Sunday. since then Prof has been not-at-all well and tho it is nothing serious it makes me very anxious. I told him I would write you and we hope it will not be long before he will find the time to fulfill his promise for we really want to do it. The Photo you sent me are lovely we have enjoyed them so much. I have written my Brother Ed to have ~~you~~ a set of Basket Photo printed for you in the near future with kind regards and a wish for a happy New Year to you and yours

I am Yours Resp!- Mrs G. H. Taylor.

1328 Connecticut Avenue
Washington D.C.

March 27: 1900

My dear Dr. Merriam:

To my great regret, I called to Worcester by Mrs. Rice's funeral — and we must give up the pleasure we had expected in our visit to you

In another cover you will find a handful of my stories. I hear that you are studying the language of the Nati-Poles, — and so I have put

in a mark at a passage
which describes my efforts
in that direction.

Since I read "Northern
Regions" — I suppose when
I was nine years old, — I
have had a passion for that
business. Some cousins
of Mrs. Hale's were the
whaling chiefs whose officer
"Henry" brought in the Resolute,
and I went all over her.

I had some correspondence
with

McClure, her commander. He's ~~has~~ crew and he were the first man who ever circumnavigated America — In fact no one has done it since.

Pray do not come to Boston without letting me know —

My daughter wishes me to express our regret at our disappointment

Truly & always Yours

Edward E. Hale

April 20
1904

Dear Dr. Merriam:-

I hoped to see you to say Good Bye - But I am overwhelmed today by the last cares, - & must give up my visit.

Will you say Good bye for me to Mrs. Merriam: - and that I hope soon to see you both & the young people again.

Truly & always yr

Edw. E Hale

Matunuck, R. I.
July 18, 1904.

Dear Dr. Merriam,—

I had an interesting talk last evening with Mr. Atkinson who is in correspondence with the Anagarika Dharmapala. This man told him that in a large collection of Indian baskets from the Pacific Shore he found a considerable number. - I think fourteen, Buddhist devices or monograms. Have any of the Oriental scholars known to you had an opportunity to examine the curious designs which you showed us?

I can put you in communication with this gentleman in Benares if you would like to send him any illustrations which you have printed of these curious designs.

Remember me to your household and believe me.

Always yours.

Edward E. Hale

1

#5 Union Park Norwalk Conn
Sept-13. 07

Dr C Hart Merriam

My Dear Doctor.

I enclose a photo of my last two acquisitions They are both new to me — & do not appear to be mentioned in any of my literature of Basketry

One is a little "Date Basket" (Plaque about a foot in Diameter) It was brought to me this Spring by Mrs Doubleday of New York. — who writes "It was made by a Soudanese Negress & came from Biskara" Algeria. The Photo indicates the coil & the decorative design

The other is a

Basket Box

which was given to me by Mrs Vernal Clifford wife of the Supt of the Cuttyhunk mass Yacht Club. It was given to her sometime in the 50s by a Sea Captain who "brought it from Australia" and "declared it to be the work of a native Australian" (Aboriginal I suppose to be meant).

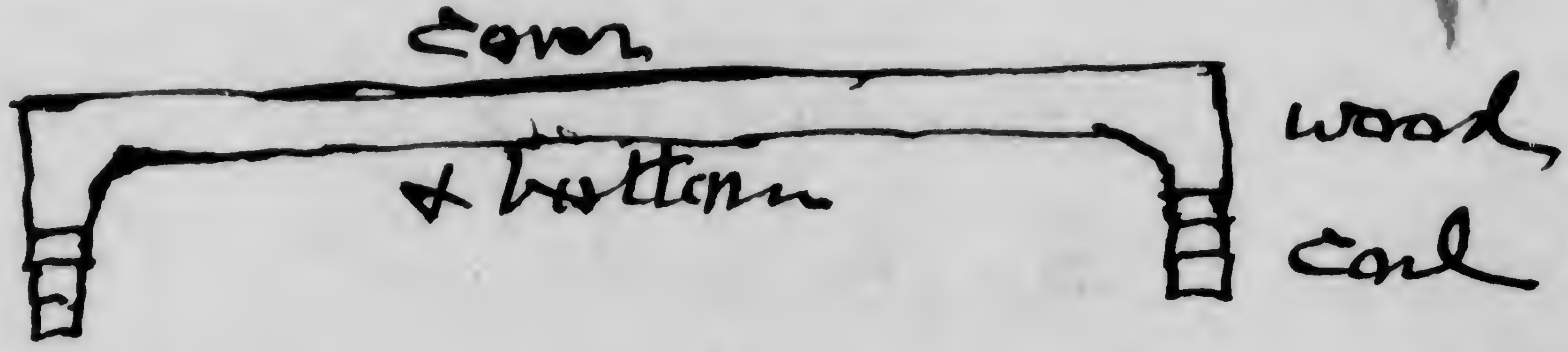
Dr Willoughby Curator of the Anthropological Dept. of the Peabody Museum Cambridge writes me he "does not think it came from Australia" — "but hardly knows where to

· locate it- by the plate" -

The Doctor knows enough about Baskets to put me in doubt through up to the hour of rec'g his letter I was confident of the accuracy of the captain's statement.

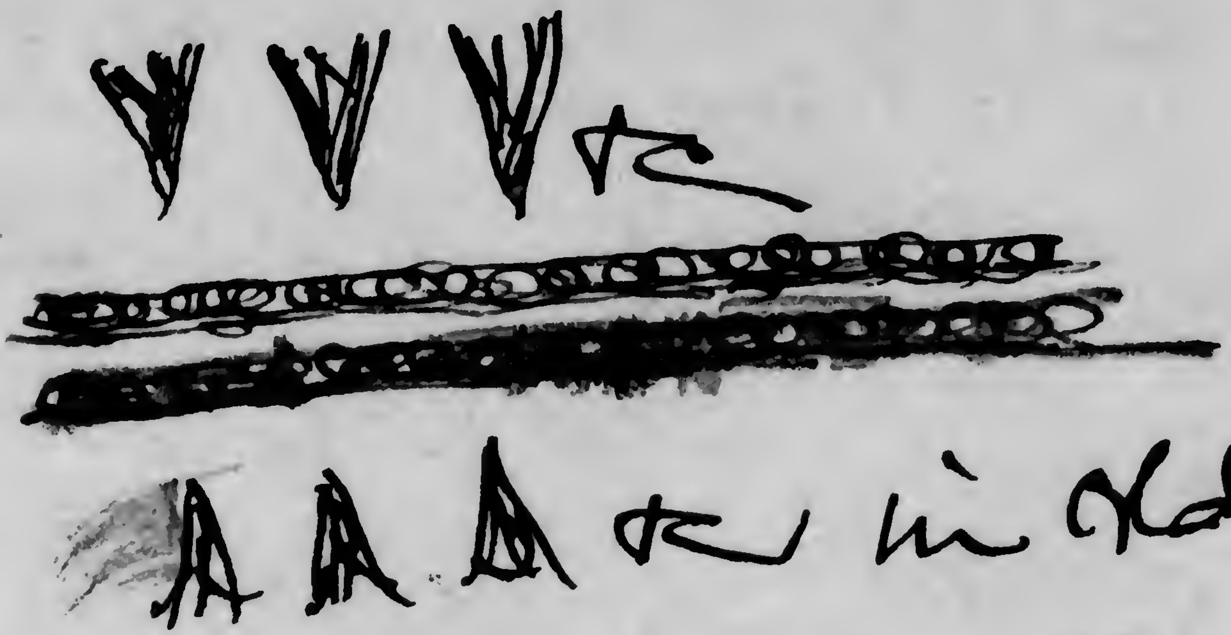
The Specimen is a Basket -Box about 9 inches in diameter and about 6 inches high -

The Top of the cover & the bottom of the box are of wood 3/4 of an inch thick cut out so as to make the top of the cover and the bottom of the box about 1/8 of an inch thick = securing lightness to the box and a rim-edge 1/8 of an inch thick to which the coils of the cover + of the box are is fastened very like cane to a cane-bottomed chair



The wrapping of the coil seems to be of very fine cane.

I think the decorative design is sufficiently apparent



The lighter portion of the coil is now a very old straw color

I am Yours Sincerely
W C Curtis

I am longing to hear that your preliminary treatise or what you will call it — is under way & that we won't have to wait too long for it

I think I have told you that I
have a son Dr. Winterton Curtis
who is associate prof. of Zoology
in the Missouri State University
~~He ha~~ I have arranged with
the Art Club of the faculty (or fam-
ilies?) to take my Baskets out
on a proposed visit of 3 or four mos. to my
son this winter, and give a
Talk & afterwards to set
~~the~~ Baskets up in the Museum
cases for study.

I have often thought to ask
you if ~~I~~ in your frequent
journeyings you happened
~~to go there~~ that you would

make yourself known to
my Son. He is considerably
interested in Rocketry — as
well as in some other things

Merriam

#5 Union Park
Norwalk Conn
Feb 22-'06

Dr C Hart Merriam

Dear Dr

I recd some time since your very interesting Paper on "The Indian Population of California" - The subject is one of wh. I was quite ignorant though eager for some authentic & reliable

information as you
may be sure I was
very glad to rec. your
paper. and am very
grateful for the same

Merrill E Gates, in
an article in the June (1905)
no. of "The Am. Missionary"
says "careful Ethnol-
ogists see no reason to

suppose it since America was discovered there has ~~was~~ ever been a time when the Indians on our Territory were materially more in number than they are now.

They are not dying out ~~in the~~ California at least ~~does not~~ should not be included in that statement, and for the life of me

I cannot understand how it can be true of the United States territory as a whole

I do wish that matter could be definitely & reliably stated.

Following this latter opinion (though with inward protest) I made the same statement (that

the number of Indians
~~on~~ U.S. Territory was
(was probably as great
now as when the
Continent was "discovered")
— at Waterbury Conn.,
during a Basket Talk.

But my friend Miss
Constance Goddard DuBois
called me down on it
later, & hoped I never
~~wd~~ never ag wd make the

statement – giving also certain reasons for a very contrary opinion

I was glad to be reinforced in my inward conviction – & yet it is too bad that one who is so often asked his opinion cannot put his hand on reliable information.

4 day before

I was in New York yester
day & called at Coverts
He had not seen
or heard from you lately
I hope you have not
given up the purpose
to come out & see
my little collection
As I have said I do
not think you w^d find
any thing but what you
are well acquainted with

and yet my little centre
of Ahicatats
was cas
Frez Peres is pretty
good for this crash
anyway.

Dr. Willoughby gave
me the impression that
you would sometime
give us a book (or
extensive part) on Botany

I shall be eager for

it. But meanwhile I should be very happy to meet Dr Merriam & as many of my friends as

(* Miss Lang
Mrs Doubleday
Covert Miss DuBois)

have made me sure it wd be a great privilege. Again thanking you for the paper I am

Yours cordially
W Conway Curtis

Norwalk Conn Mar 13. 05

Dr C Hart Merriam

Dear Sir

While in Boston a week or more since I spent an afternoon with Dr Willoughby who had some good things ~~since~~ secured since I was there last: one fine old piece from the New England Indians which he's going to write up and will save it.

Speaking of you, I told him you had promised to try to

get out to see my little
Ctr. He replied - "Tell
him to plan to come on
here" He seemed quite
eager to see you.

He told me of an article
- I understood him that it
was in - the Feby No - of
"The Anthropologist" - wh
I think is publ in Washington
in which there was a review
- or comment on "The Navajo
& his Blanket" by U. S. Hollister.

2)

and I am writing you to learn if ~~I am right~~ correct in placing the Periodical in Washington. — ~~I~~ the article in the Feby no.

I am expecting to talk to an Indian Assn. in Waterbury Conn (in April) on the

Navi Blanket

— without any first hand knowl — but only with the help of others — some of whom I'm informed are "not too trust worthy" —! I am reading Hol-

Sister. ~~that~~ Dr. Willoughby intimates that the "Anthropologist" will give me "a grain of salt" to go with it— Hollister

Dr. Willoughby & I went together to see the old Santa Barbara Baskets wh Dr Mason pictures in plate #49 — of his book = fine weave & a splendidly rich old color — good enough to covet! So we agreed. Yours Truly

W Conway Curtis

Ansd. March 21 1905 — Cam

#5 Union Park
Norwalk Conn, Mar 24 05

Dr C Hart Merriam

Dear Sir

Yours of the 21st inst was duly recd. Thank you very much for item concerning Hollister's book.

I am exceedingly sorry to learn that your plans look towards your being in New York within the next 3 weeks, for that will seem to cut me off from all hope of seeing you.

My Baskets are at present stored in Trunks ready for an Exhibition, (& one of my Tables) at Waterbury Conn March 29. Hence

I will have to send them to Gardner Mass for April 14 – (as I am to be absent for here part of the meantime). and I will not have them in my basket room again until April 16. I do hope you can veer your course a little so as to strike me. – not that my colln. amounts to any thing with one of your opportunities – but the more I think of it the more eager & selfish I am in my desire to see you

Yours Truly W Conway Curtis

No. Stock Tribe

Locality State

Made by at year

Weave

Design

Use Shape

Materials

Bought from date $.

Collected by

Photo of
basket to be
pasted here
and names of
design indicated
by arrows.

Ansd. & card sent

HOMER E. SARGENT
LAKOTA HOTEL
CHICAGO

Pasadena, California,
May 21st 1908.

Dr. C. Hart Merriam,

Dear Sir,-

The writer has been a collector of Indian baskets for the past six years and has gotten together a total of some 400, good, bad and indifferent. This collection is kept in a little summer home in Minnesota which I share with my brother. Of late I have recognized the need of a more careful cataloguing of my specimens in order to keep all possible information as of course the value of the collection depends largely on the amount known concerning it.

To do this some sort of a card catalogue seemed advisable and from time to time I have heard from collectors that your system was the best they had seen.

If you are not keeping it secret and have a printed card would you be so kind as to send me a copy to La Solana, Pasadena, California, which is my present address.

I have worked along as far as to get up the enclosed card but some things may have been overlooked on that and I should like to see yours before I decide definitely,

Very truly yours,
Homer E. Sargent.

R. V. GIBSON,
REPRESENTING
THE EASTERN LUMBER CO.,
OF TONAWANDA, N. Y.

TELEPHONE CONNECTION.

617 Clifton Ave.
~~26 Mt. Prospect Place,~~ Newark, N. J., Apr 3. 1910.

Dr C. Hart Merriam.
Washington D. C.

My Dear Mr. Merriam

This will serve to introduce my friend Mr R. V. Gibson who would like very much to have a look at your collection of Indian baskets in which he is very much interested. Any attention you can show him will be greatly appreciated by.

Yours truly

W. H. Wright

Showed Gibson my baskets
April 19, 1910 – CHM

HOMER E. SARGENT
LAKOTA HOTEL
CHICAGO

May 26th 1910.

My dear Dr Merriam,-

It is about a month since my visit to Washington and I have not yet written to thank you for your kindness in showing me your baskets and giving me an evening of your time when I fear you could ill afford to spare it. I look back on it as the particular bright spot in my visit and recollect everything about it with the greatest of pleasure save the fact that I kept you up late when you probably needed an early nights rest.

I am back in Chicago

for about a month before going to Detroit, Minnesota, our summer place where my baskets are and where I shall remain until November.

Am enclosing a photo of my #185 which you thought you recognized as a Coso Panamint made by a woman now dead, who was burned for a witch and who lived at Canebrake Casselrobe(?) Creek at Walker Pass, with the request that if her name comes to you, you mail it to me along with the name of the Creek in the enclosed envelope.

Again thanking you for your kindness I am,

Gratefully yours,
Homer E. Sargent.

Ackd. & ansd.,
May 28, 1910

[1]

HOMER E. SARGENT
DETROIT, BECKER COUNTY
MINNESOTA

Augusta, Georgia.
April 16th 1910.

Dr. C. Hart Merriam,-
Dear Sir;- Not quite two years ago I wrote you in connection with a card catalogue I was getting up for my basket collection ask-ing your views on the subject, as I had heard that your collection was most carefully catalogued.

These, you were kind enough to give and at the same time in a casual manner invited me to view your collection the next time I was in Washington. This last I have carefully treasured in my memory and if it is entirely convenient to you, should like to do next week.

It is my expectation to reach Washington next Wednesday (20th) morning and to remain until Saturday afternoon: if you will drop me a line at the Hotel Willard, where my wife and I will stop, if any of the evenings or afternoons are convenient, also where your collection is located, I shall be pleased to make your acquaintance and view the baskets. I will bring along photographs of my own

[3]

collection which I think is deficient where yours is richest.

~~Trusting that~~ my request will not put you to too much trouble, I am,

Very ~~truly~~ yours,
Homer E. Sargent.

Met Mr Sargent at New Willard Apr. 20, 1910 & he spent eve. of April 21 at our house looking at our baskets. — CHM

C/o Genl. O E Wood
2117. Bancroft Place
Washington

Dear Dr. Merriam

I am in the city for a few days (until the middle of next week). My time seems to be pretty definitely marked out for – until Monday.

But is there any
time when it will be
convenient for me
to come & see
you – & the Bastels

Hastily – Cordially
W. S. Curtis
of Norwalk Conn
Friday Apr 16

Ackd. Apr. 19, 1908
and named Monday evg. the 20th.

He came & spent entire evg. of the 20th
with me & we had a good [illegible] time
He is pretty old but very enthusiastic

Washington, D. C.

1751 P Street.

To

Doctor C. Hart Merriam,

"The censure of which one, in your allowance, o'erweighs a whole theatre of others".

Hamlet

With the author's kind regards.

O. T. Mason

March 28th - 1904.

1751 P Street. 3/31.

Dear Doctor Merriam

Thanks for your kind words and wishes. One of the h's you spoke about, after voluntarily taking 12 plates for my book, copyrighted them and sent me notice. Hence D. P. & Co. threw out the whole lot & substituted new ones. May be you would prefer the expurgated edition. Don't go to any great trouble but I will kiss your right hand if you will help one —

Yours *sincerely*
O. T. Mason

Doctor C. Hart Merriam.

U. S. NATIONAL MUSEUM
WASHINGTON CITY

April 1.

Dear Doctor Merriam.

D., P., and Co. have sent me the colored plates for more popular and attractive legends at the bottom. I shall be truly thankful if you will help me now and I promise to be at your service at any time when you call on me.

Yours sincerely
O. T. Mason

Doctor C. Hart Merriam

U. S. NATIONAL MUSEUM
WASHINGTON CITY

April 2.

Dear Doctor Merriam

May I come to see you tomorrow afternoon at three or at four o'clock?

Yours sincerely

O. T. Mason

U. S. NATIONAL MUSEUM
WASHINGTON CITY

Dear Doctor Merriam

This will introduce my esteemed friend, Mrs. E. F. Hubbys, of Pasadena, Cal., who would be delighted to see your baskets.

Yours Sincerely
O. T. Mason

April 29th - '04.

Independence
Inyo Co Cal
10th Jany 1904

Dear Doctor Merriam

I was pleased to receive your letter of 23 Novr last on my return from desert and my power of attorney Ben Yandell had cashed your Cheque for $30. which is quite in order. Of course since I sent your baskets there have been changes in market values the fine *pretty* baskets alone maintaining their values, the rough cheap stuff being very slow to sell —

I will sell you
the ~~th~~ two baskets
1 bottleneck with blk.
feathers & quill pattern
& 1 bowl 2 circles of
red triangles for $38
both subject to your
reply. I hold both
here till at least 10th
Febry & if you send
your check will
have them sent on
to you at once by
my power of attorney,
Ben Yandell, or you
can let me know
& I will send them to
you as soon as I get
back & you can remit
me when you get them
I am going prospecting
for perhaps 2 months

but will leave these
two baskets out. You
can either write me
or Ben Yandell Esq
Independence, Inyo Co
Cal, as he opens all
my letters, as I have
to be away so long
at a time.

I expect to make
a trip back East
& to England about
April next, I will
probably bring a
number of baskets
to sell on my way
at El Paso, or St Louis &
do you know any
buyers on the road
who might take a
few? and could
I leave them with

you at Washington
till I return from
Europe in the fall?
as I might have
trouble with Custom
House with them on
my return —

very truly yours
H. C. Floyd

If you want any
natural history specimens
I might be able to
get them for you
on Desert country

Ansd to Yandell
Jan 27, 1904

Ansd. to Floyd
April 9, 1904

Waterbury. Conn.
Oct 21 - [1906]

My dear Mr. Merriam - Will you kindly give me notice of your return to Washington so that I may send your basket to you.

I am asking all my scientific friends a question which none of them, so far, can answer: What tribe of Indians in or near Calif. (Oregon, Washington, Alaska?) had a fiesta for the dead which included the erection of a tall smooth pole hung with baskets which was climbed in a contest of skill -

I find traces of it among the Luisenos as having been brought from the north - and am anxious to know, as it would prove the extent of their early connections. I have a dim memory of reading about it long ago, but can not remember where -

The Univ. of Calif. are to publish all my notes of the Mission Indians in a bulletin as soon as I can get them ready. I had great success this summer in securing the Luiseno material -

Sincerely yours
Constance Goddard Du Bois.

Ans'd. from
San Francisco
Oct. 30, 1906

American Museum of Natural History,
77th Street and Central Park West.

New York City, Dec. 10, 1909.

My dear Dr. Merriam,

I forgot to ask you a question when you were here. What do you put on your baskets when they get dry and crack? Some of ours are in a bad condition and Mr. Smith tells me there is an oil which can be put on to avoid the drying out.

Just write the name of the preparation on a slip of paper and don't take time to write a letter, for I know you are busy.

Yours sincerely,
Mary Lois Kissell.

Ansd. Dec. 13, 1909.
Cam

AMERICAN MUSEUM OF NATURAL HISTORY
77TH STREET AND CENTRAL PARK WEST
NEW YORK

1404 – 15 St. Washington
Dec. 20. 1907.

My dear Dr Merriam,

I have arrived in Washington as you see and am anxious to see your beautiful collection, as Dr. Wissler has talked so much about it.

I telephoned you last week and found from the Dept. that you were in Philadelphia and so have been studying at the National Museum.

My stay here is extended so that I shall remain two

or three weeks longer, and I
dont care to crowd you
at this holiday season, so
kindly set some time when
it is perfectly convenient to
you.

Looking forward to meeting
you again and to viewing
your works of Basket art,
believe me,

Most sincerely,
Mary Lois Kissell.

Answd Dec. 25, 1907
made appt. for Dec. 26 - 8am
She spent eve. of Dec. 26
with us.

Waterbury, Conn.
Dec 13 [1906]

My dear Dr. Merriam – If you had not sent me the money for your basket so long in advance I think I should change my mind about sending it; for I am so afraid it is not good enough to go in your collection. In fact, the one I first selected I will not send, as upon examination the weave proved not only coarse – of which I had warned you, but loose so that it bent too easily - I send another by the same maker, better made - and almost exactly the same design - The tree part is the same -

If you are at all disappointed please return at once - and I will later on try and send you a better one, or return the money. The design seemed so good to me when I offered it to you - and not very usual - though the tree pattern is repeated in variations in others I have seen -

Can you tell me where I can find an account of the sand-painting of the Navajo Indians - or others in the S. W. I have an account of the Luiseno sand painting for the meeting in New York. I hope I shall be able to attend and that I may see you there.

Very sincerely yours
Constance Goddard Du Bois.

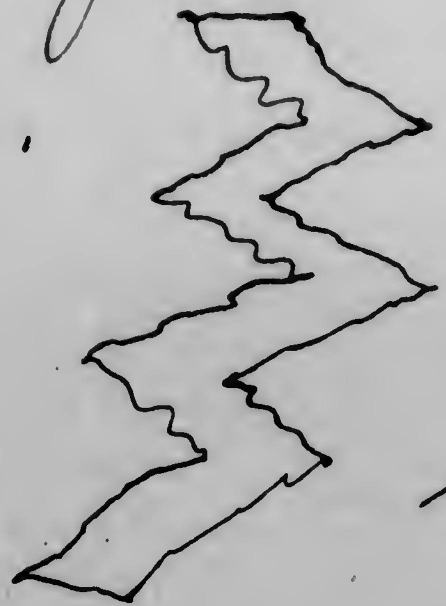
Ansd. Dec. 23, 1906
CHM

Ansd. + check 5.00 sent from San Francisco, July 31, 1906 - chm

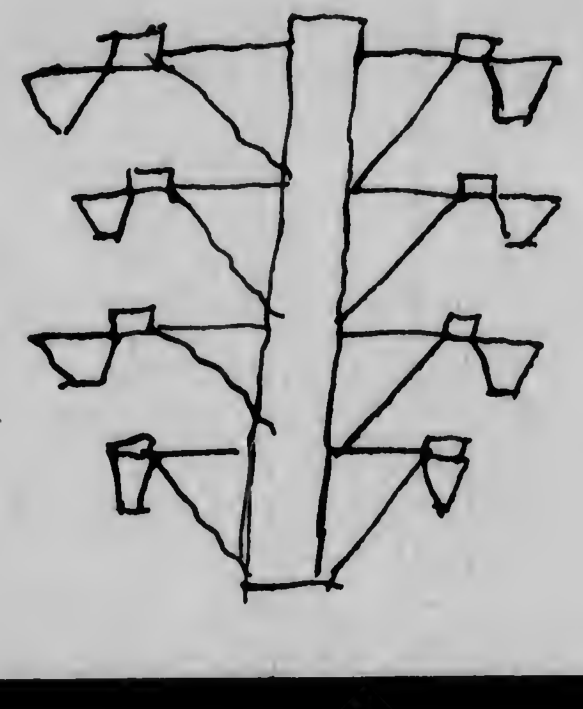
Waterbury. Conn
June 30 [1906]

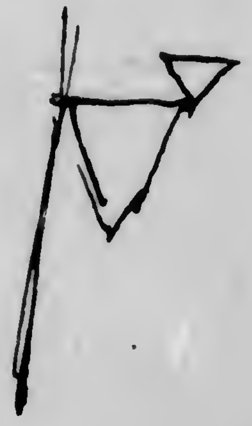
My dear Mr. Merriam - I have a La Jolla (Luiseño basket) made by one of the old women, with a purely primitive design - which I think you might like to buy - price $5.00 - It is shallow bowl shape 14 in across top - 4 in deep - The weave even but coarse, stitches not close together but showing filling beneath. This is ~~rather~~ characteristic of all the Manzanita, Mesa Grande & La Jolla baskets. It is not a defect but a difference in method.. some more so than others however—

The design is in brown & black very effectively combined. pattern not symmetrical but one side or half, showing seven figures something like this. This represents "the rocks as they lie on the mountains." evidently the projections which ascend spirally as one looks from bottom to top.



The other side has three figures like this. This surely means a tree but whether



(Oak)
acorn or pine I do not know. I will try & find out. Unlike most Indian designs it is repeated by different makers. I have one from Mesa Grande identical except that  the added growth acorn? or pine cone? goes up instead of down & I have seen it in still another almost the same. I expect to leave about July 20th or a little later for Calif. so please let me hear soon. Very truly yours

Constance Goddard DuBois

#5 Union Park
Norwalk Conn Feby 1st 05

Dr C. Hart Merriam

My Dear Sir.

I see your name mentioned quite frequently as one interested & informed on Indian Basketry — and as having a fine Coln. of Baskets. Besides this I am well acquainted with Mr Covert in New York and Miss Anna Lang of the Dalles Or. Both of whom have often spoken of you to me. — So

that I feel a sort of acquaint-
ance with you - Any way
I hope you will not con-
sider it presumptuous
for me to address you
- or even to send you,
under separate cover, a
couple of bits concerning
special Baskets wh. have come
under my observation & wh.
- so far as I know - have not
been written up.

I lived for 10 years —

1888–1898 ~ at The Dalles

It was there under the inspiration ~~& with the~~ of Miss Lang I became interested in Indn Basketry, & with her guidance & help made a little coln of Klickitats, Wasco's & Nez Perces (we used to call them Wasco flat bags) and around these as a centre – gathered about 150 – specimens of the prominent tribes along the Coast – from Attu to New Mexico.

Mr Covert has said [more than] once

that he wd. like it if sometime;
when you were in New York,
that you could come out
and see my little coln:

That wd. be of interest to him
— as it wd. give him a better idea
of what I have. — and it
wd. help me greatly to have
your pronouncement on some
of my Baskets; but I do not
believe I have anything tt
wd. be at all new to you
— except as our Klickitats
& Wascos & sometimes vary enough

individual

in their ornamentation to be
of interest in their individ
uals—to every genuine col-
lector—both Miss Lang
& Mr Covert have made me
want to meet you sometime.

I am yours sincerely
W. Conway Curtis

Ansd. Feb. 5, 1905

Basket in Music

The Diegueños use a basket to produce music by rubbing & beating.
See Constance Goddard DuBois, Jour. Am. Folk-Lore XXI, 228-230, Sept 1908.

Independence
Inyo County
California
7th Mch 1908

Dear Sir You will doubtless remember I met you once on the trail above Kings River Canyon & you then bought some baskets from me & later on I shipped you some which You bought.

I have lately bought some very good baskets from the indians who are doing better work as it is not bought up so much as a few years since & they make them more for their own use _ Kindly let me know if you would have any sent on approval — if so of what grade in case I get them.

I send you today a photograph of some Squaws in camp who have made some of the baskets I have sold you; as it may be of interest in illustrating your collection. I am now a photographer, & sell prints to tourists; if I could be of any service in photographing plants or animals in Death Valley Country or Sierras let me know, I still keep camped out & travelled about half the time for my health's sake, tho my lungs are now cured. Yours Sincerely
H. C. Floyd

I also send you a print of headwaters of Bubbs Creek near where I met you on the trail.

Keeler 11th Novr 1903.

Dear Doctor Merriam

I have come in here from desert rather unwell, & will return without going up to Independence, where I have your adress which I have forgotten so send this to Mrs McLean to fill in your Street & Number. I have not heard from you yet with regard to the baskets so I expect you have been absent longer than you expected. Kindly return those you do not wish to keep so that I can take them to Los Angeles where I expect to sell them about Christmas as I shall need the cash

Yours very truly
H. C. Floyd.

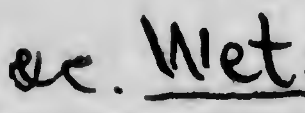
Please write me to Independence

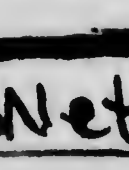
Klamath Mouth Baskets — Requa

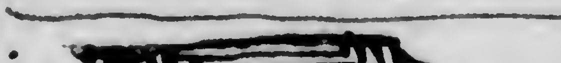
At Requa = Sept. 16-18 1910 I purchased from Sah-ah'-ah-gut (= Yurok or Lower Klamath Indians) 11 baskets made by themselves. Of these, 3 are hats (Ek-kah'): two made + worn by Kitty Henry (an elderly full blood), and one made + worn by an exceedingly old woman. The latter hat is of rather coarse spruce roots + has very little design — merely 3 bands, of which the middle one is broadest & consists of a belt of Xerophyllum arrow points set in maiden hair fern (adiantum).

Of the remaining 8 baskets 1 is a coarse openwork circular shallow dish (Lă-ep-egk'?) used as a plate or platter + full of oily dried salmon when I got it; two are small size cooking baskets (Mo-reep'); three are acorn mush bowls (Pā-yer-kak'); and two are trinket baskets (Per-chiks) — one a tiny child's one.

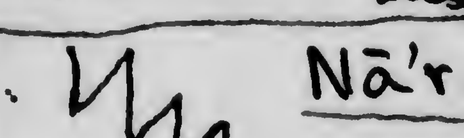
The design (always in Xerophyllum with sometimes maiden hair stems added):

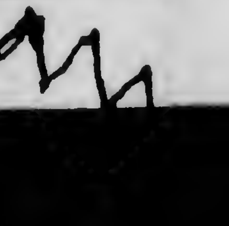
 &c. called Mā'ts-kah'-ah (on 2 baskets)

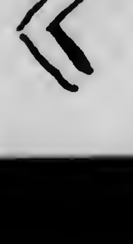
 &c. Wets-sak'-koo (quail plume) (on top of one of the hats)



Wetch'-e'-raw a narrow black band, continuous or interrupted. (On 2 hats)

 [very poor diagram] Wil-lā'-yu-lek'-sah (on newest hat)

 Nā'r-pĕ'ch-lah-ow on large old hat (slightly broken)

 Ker-kru'-yer = zigzag. (on same old hat)

Los Angeles
26 June 1903

Dear Doctor Merriam

I send you today by Wells Fargo the following baskets.

1 fine large bottleneck Sloping hornglass + quill	$ 45.00
1 fine bottleneck red + black varied pattern old base new on top	26.00
1 fine bottleneck all black ▽ upright + black emblematic figures between	25.00
1 fine bottleneck black [illegible] pattern horizontal bands	$ 32.00

These are the best I have — Kindly keep any if you like them and return rest by express

~~[illegible]~~ to

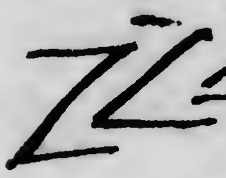
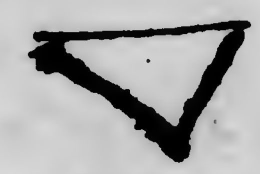
H. C. Floyd

c/o A. S. Neibecker

363. 365 South Los

Angeles Street

Los Angeles

I have a large Panamint bowl with two bands:  +  cutting the monotony of the bands + a little pink quill worked in it but judged you are supplied with this pattern. price is $16.

yours very truly

H. C. Floyd

I shall be here about 10 days

All 4 baskets returned to him July 1, 1903 Wells Fargo prepaid.

c/o A. S. Neubecker. 365 So. Los Angeles
Street, Los Angeles

8th July 1903.

Dear Sir

I duly received baskets returned and thank you very much for your promptness & kindness in sending me carriage expenses tho' it was not necessary

I sold the baskets here to dealers, as they were fine weave for which there is quite a demand in this place, pretty color, shape and artistic symmetrical designs go here best, I hope I shall be at Independence when you pass there

Yours very truly

N. C. Lloyd

G. A. HART.

D. H. HART.

AMERICAN
AND
EUROPEAN PLAN.
RATES MODERATE.

FREE BUS TO AND FROM HOTEL.

NATICK HOUSE

T BROS
PROPRIETOR

Cor. Main & First Sts.
ENTRANCE ON FIRST ST.

Los Angeles, Cal. 22 June 1903.

Dear Sir.

I arrived here today from desert to spend a few days & may go on to England. Kindly write and let me know if you wish me to send any baskets to San Francisco on approval as I have a few very choice ones. I wrote you from Independence but there is no letter here in reply so you may not be at San Francisco.

Kindly address me here care of Mr Neibecker

365 South Los Angeles St
~~San Francisco~~ Los Angeles

yours very truly
N. C. Floyd.

Ans'd, June 24/1903

Independence
30th April
1903.

Dear Sir.

I had 3 baskets.
bought on way from Bishop
here two from a pedlar & one
from indian on the way all
of which I thought you would
like to see & sent today by expres

✓ 1 deep bowl sunflower 3 bands
coyote teeth on top simple but
very tastful indian pattern
price $25.00

✓ 1 open bowl zigzag pattern
defferent weave on bottom 16.00

✓ 1 bottleneck fine good shape
upright black pattern 17.00

$58.00

Yours truly
H. C. Floyd

Over

These 3 returned, expressage prepaid,
Nov. 24, 1903 - dam

Hotel Istalia.

Independence
Inyo Co

~~Bishop,~~ Cal. 23 apl 1903.

Dear Sir.

Your letter of 20 Mch with check $105. has been at Bishop just forwarded to me here & thanks for your attention

I send you by express from here today baskets which I have since collected which I consider you might like. as follow.

✓ 1 bowl. 2 bands red & bl. triangles sloping quill lines	exquisite fine	27.00
✓ 1 fine bowl. red & bl uprights flying birds between		26.00
✓ 1 - 4 feathers deep bowl. H mark between & ok		15.00
✓ 1 - hat shape 1 row deer & emblems small fine		25.00
		93.00

93.00

✓	1 fine 4 black urn upright feathers black on top worked up with quills	[lovely] urn 32.00
Kept	1 very old Pah Ute good weave. 4 slants block & [illegible] worn & broken	5.00
Kept for $25.	1 large bowl 3 double feather with quail pattern and lightning, scratched on back, but unique design in my collection	35.00
✓	1 deep bowl r & b diamonds very painstaken work	16.00
		$181.00

Check $30. Sent
Nov. 23, 1903

Kindly do with these as with the last lot and I will have some good ones saved for you at Independence, if I am not there you will find them priced

Hotel Istalia.

Bishop, Cal. 190

with Mr. L. W. Austin as before — I have to keep out on desert country on account of my lungs; but really hope to be able to make a short visit to S. Francisco in July when I would call on you with anything I might have

Yours very truly

N. C. Floyd —

Doctor C. Hart Merriam
1919 — 16th St.
Washington D.C.

Norwalk Conn. Apr 28 '05

Dr C. Hart Merriam

Dear Sir. I have been at home
since the middle of the month —
have the Baskets out of the
trunks & in their usual places
in the Basket room. I hope

my absence did not occur
when it wd. have suited you
to come to New York and
out to Norwalk. I wrote
Mr Covert directly upon my
return — so that if you shd.
happen in New York you

could learn that I was at home. In one of your letters you ~~spoke~~ expressed the wish that the plates — or the print, of the Cradle Basket were better. If for any purpose it should appear to you worth while, I could attempt a better photo – as I've no doubt Mr. Sifferly w. loan me the ~~Basket~~ for that purpose.

I've forgotten whether I wrote you that I had put together the few items I found in the "Botany of the Caribs" & had illustrated the article by a photo of some Baskets which Dr Francis E. Lloyd (of Teacher's Col New York) secured while botanizing in Dominica a year ago last summer

The article will appear in June
in The Westman probably. I will send
you a copy - I do not know
if the article can be of interest
to an expert. but I thought it
would surely be to such ~~Baskt~~
lovers of aboriginal Basketry

as were not Experts. But w^d. care for the simple gathering of the facts. — not otherwhere thus put together. There may be

Yours very truly
W. C. Curtis

other facts but I could not find any. and Even Mason does not give any features illustrative. That anyway should make the article of some worth — to some.

I was very much interested some four years ago to learn that the head of John the Baptist was brought in on a charger — a Bristol plaque — of which Trumbull gives illn from a Agnan Bristol: and there is one such Bristol in possn. a friend of mine in Westport —

I have a way of printing such things to
persons who know 40 times as much
about Basketry as I do — so that
there will be no possibility of its
reaching them but in the safe state that
such will not consider me presumptuous

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
Room 201, Saxton Bank Bldg., Tel. 2835 Main
KANSAS CITY, MO.
Guardian Trust Bldg., Room 6
ST. PAUL, MINN.
Room 230 Endicott Bldg., Tel. Tri State 1775

Recd. & Ansd. Feb. 8, 1909

Dr. C. Hart Merriam,
Bureau of Biological Survey,
Washington, D. C.

St. Joseph, Mo. 2/5/09.

Dear Sir:

On the 25th of January I wrote to the Smithsonian Institution in regard to specimens of baskets made by the Panamint Indians, which I suppose are located in Inyo Co. Cal. between Death Valley and Owens Lake. I have also written to other people in regard to this matter but have not been able to secure any information. No one seems to know anything about these Indians, notwithstanding they are frequently mentioned in Prof. Mason's work

If you can give me any information as to where one or more specimens of these Indians work might be obtainable, it will be thoroughly appreciated by me.

For a number of years I have purchased Indian baskets during my various trips to the far west, and for a long time past have been devoting my time and attention to securing specimens of each tribes work. I have progressed far enough along this line/so that I desire to complete it if possible, and I may have to ask for some information and some assistance from people like yourself who are thoroughly posted.

I will be glad to hear from you in regard to this matter, and I want to thank you in advance for any information you may send.

Yours very truly,

Harry L George

SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

MEMORANDUM

January 19, 1904.

Dear Doctor Merriam:

It never rains but it pours. I have discovered in the wrapping of a mummy from Peru another example of our backstitching. I have it now from the mounds, the Pomo Indians, the Mohave, and the Necropolis of Ancon.

Yours sincerely,

O. T. Mason

La Solana,
Pasadena, California

June 30th 1908.

C. Hart. Merriam, Esq.
Dear Sir,-

Your kind favor of the twenty first enclosing one of the cards used in the index of your Basket Collection is received and I am much obliged to you for the information you have given me as to how you fill it out and the trouble you have been put to in my behalf.

I think I shall try a form with the expectation of using it not quite half the time: certainly it would be an aid to the memory while collecting if a few were kept in the pocket and filled out in pencil. It would follow very closely the lines you have mentioned.

Your kind invitation to see

[2]

your collection will not be forgotten I
can assure you but taken advantage
of the first time I am near Washington

Again thanking you I am,

Very truly yours,

Homer E. Sargent.

Recd. + check
for $105. sent March 20
1903 – com
2 baskets (#18 + 25) retd. express prepaid.

Independence
Inyo Co: Cal
19th Febry 1903.

Dr. C. Hart Merriam.
Washington D.C

Dear Sir

I have just received your favor 13th Jany on my return from a trip — and send you today the pick of what I obtained. as follows

1 small fine hat shape 5 deer & st (Amargosa Shoshone) $ 15.00

1 " bottleneck 5 slants & 1 black block pattern (sharp angles unique in my collecting experience (Panamint)) 14.00

1 smallish bowl 1 band in red woodpecker's quill (Panamint) (material rarely used) 11.00

1 large vase shaped red & black 7 uprights this design I have never collected before (Saline) 33.00

1 small bottleneck fine & well finished work 1F band & star on top ——— (Keeler.) 18.00

$ 91.00

91.00

1 large bottleneck 4 flack feathers with cover Shoshone Cottonwood D.V.	32.00
1 Small bottleneck with feathered edge men & antediluvian animals Tule Canyon Nev	25.00
all Shoshone baskets.	$148.00

I sealed the packed & sent ~~express~~ paid. Kindly select any you may use & send rest back in about two weeks after receipt as some your friends might wish to buy - and I will not be back here for a month at least, when I would like to have them for redistributing —

Yours very sincerely
H.C. Floyd

I get some old pipes pottery & arrow straightening stones, obsidian knives arrow points etc. rabbitskin robes let me know should you want anything of the kind —

The Piute work I obtained was all too rough to send you —

I have a very large bowl 3 bands red & bl rattlesnake old & yellow ~~price~~ $28. did not send it because too bulky unless I knew you wished it.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D. C. Jan. 28 — 1908

Doctor C. Hart Merriam
Biol. Survey. Dept. of Agriculture,

Dear Doctor

I have a great treat for you if you can find time to drop over to the museum some day. Abbott has sent me two hundred baskets from the Sempang River District, West Borneo. I must get up a vocabulary of structural parts and technical processes copious enough to take in the Phillippines also. There are some fine doings in this last Abbott, e.g. a perfect basket holding a peck and weighing two ounces. I have a treat for you —

Yours sincerely
O. T. Mason

H. K. Deisher
King Knitting Mills
Manufacturer of
Ladies' Jersey Ribbed Vests
50-52-&-54 Noble Street
Craig, Finley & Co. Phila.

Kutztown, Pa. Nov 16-06 ~~189~~

Dr. Hart C. Merriam,
Washington, D.C.

Dear Sir:

I have a collection of about four hundred and some twenty Indian Baskets and as you are **The** acknowledged authority on baskets I write to inquire if your services are to be had to label them properly and scientifically.

If so, please name your charges.

Ansd. Dec. 23, 1906
chm

Yours truly
H. K. Deisher

I have been collecting stone implements over thirty years and became interested in baskets three years ago, but do not have time and lack knowledge to do the matter justice.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
Secretary, Smithsonian Institution
RICHARD RATHBUN
Assistant Secretary, in charge of
U. S. National Museum

WASHINGTON, D. C., April 29th

Dear Doctor Merriam.

First let me explain. I gave a letter of introduction to a dear friend, Mrs. Hubby, sister-in-law of General Doubleday, who expressed the greatest desire to see your baskets. Forgive the presumption.

Now let me kiss your hand for service. I have not let the grass grow under my feet. All of the 12 James half-tone plates are out of & my book, woman cleaning seeds, and the rest. Mrs. Cohns etymologies are eliminated. The titles to the plates and the corresponding texts will be straightened out. I hope the Science article will appear in time for me. Did I tell you that I have found a musical instrument among our treasures in California. Matthews discovered the navaho drum; but you have shown me the basket lyre. You cannot know how grateful I am to you and Coville. I began my book in 1896, was stricken down in 1898, resumed it in 1901 not expecting to hold a copy in my hand. But here we are and friend Baker has gone.

I am ever sincerely yours

O. T. Mason

Doctor C. Hart Merriam
Dept. of Agriculture.

SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
Secretary, Smithsonian Institution

RICHARD RATHBUN
Assistant Secretary, in charge of
U. S. National Museum

WASHINGTON, D. C., April 23, 1904.

Dear Doctor Merriam:

Doctor Hrdlicka tells me that you read a first-rate paper on the California tribes, at the meeting of the Anthropological Society last Tuesday night. You know that he spent considerable time in the lower part of the state, in Arizona and in Mexico, making studies in physical anthropology of the different tribes of that area.

Are you going to publish this paper? If so, I should like to have the title to put in my bibliography of basketry, because anything that is done to clear up problems of identification there is of the greatest value.

Yours sincerely,

O. T. Mason

Ansd. April 28, 1904

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
SECRETARY, SMITHSONIAN INSTITUTION

WASHINGTON, D. C., May 1st, 1903.

Dr. C. Hart Merriam,
Department of Agriculture,
Washington, D. C.

Dear Doctor Merriam:

Would it be convenient for you to dictate a few words concerning the question of color in basketry of your collection? I want to get a list of your color plants and their tribes. I mean both the natural color in the woods and the dye stuffs used anciently to produce color. I have nothing to do with modern white man's dyes. This would give me a great lift, if not imposing too much on your good nature.

I am,

Sincerely yours,

O.T.Mason

Acting Head Curator.

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
Secretary, Smithsonian Institution
RICHARD RATHBUN
Assistant Secretary, in charge of
U. S. National Museum

WASHINGTON, D. C., March 29. 04

Dear Doctor Merriam

I was glad to receive your kind note this evening. With the loving help of you and Coville and a few other chosen friends, the old man was dragged out of the surf almost gone. He had some barnacles (humbugs) sticking to him, but he is glad to be alive. You may not know that Doubleday, Page and Co. are going to set the book up all new. If you see any egregious blunders dont fail to point them out. Of course your great discoveries will go into your book. I do not dream of anticipating these, but dont let me say black is white. I am sending a piece of paper that you may

You may paste in the front of your copy if you care to. You will understand that the word censure in Shakespeare means "to form a wise judgment". Don't fail to command me when I can serve you.

Very truly yours
O. T. Mason

Doctor C. Hart Merriam
Department of Agriculture.

Ackd. March 29, 1904.
CHM.

SMITHSONIAN INSTITUTION

UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
Secretary, Smithsonian Institution
RICHARD RATHBUN
Assistant Secretary, in charge of
U. S. National Museum

WASHINGTON, D. C., July 1, 1904.

Dear Doctor Merriam:

I was very glad this morning to receive a copy of your pamphlet on the Distribution of Indian Tribes in the Southern Sierra, and am glad that it came in time to add to the bibliography of my new book on basketry.

If you should happen to be going near our northern boundary this summer, please wake up the people on the question of the proper classification of imbricated ware.

Did you not find Miss Nicholson an enthusiastic young woman. I think I wrote you that she fell in love with the author of this pamphlet.

Sincerely yours,

O. T. Mason

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
Secretary, Smithsonian Institution
RICHARD RATHBUN
Assistant Secretary, in charge of
U. S. National Museum

WASHINGTON, D. C., May 17, 1904.

Doctor C. Hart Merriam,
U. S. Department of Agriculture,
Washington, D. C.

Dear Sir:

Professor Mason has been confined to him home for two weeks by sickness, but wishes me to call your attention to some vocabularies of basketry that were sent to him by Mr. E. L. McLeod, last year. The Professor thinks that you would like to look over these, and he says you are quite welcome to use any of the material that you desire.

The manuscript is in his office.

Respectfully yours,

M. V. Young.

Ansd. May 28, 1904
CHM

A First-class Livery and Feed Stable is connected with the Hotel. Orders for teams by Telegraph will receive our Immediate Attention

INDEPENDENCE HOTEL

H. Levy, Proprietor

Independence 1st June 1904

Dear Dr Merriam

I have been away from here for five months & Ben Yandell here shewed me your letter of 28 Jany he could not pick out the second basket but I shipped them both to you today — by Wells Fargo — I can send you some fine work on approval if you wish to see it, please let me know. I may leave here shortly for England, so kindly remit check for $38. to Ben H. Yandell Esq Independence Inyo Co & made out to his name. Yours very truly

H. C. Floyd

Ansd. & check for $38. sent
Ben H. Yandell at Independence
June 10, 1904. Baskets
recd. same day.
(2 fine Panamints)

MEMORIAL
MVSEVM
GOLDEN GATE PARK

San Francisco Oct. 6, 1903.

Dr. C. Hart Merriam,
Care Miss Eastwood,
Academy of Sciences,
City.

My Dear Sir:

I am desirous of meeting you soon and while you are in the city next time if you can give me a few minutes of your precious time I shall probably be able to call at any place and time that you may appoint.

Very truly yours,

C. P. Wilcomb

called on him at the Park Museum Nov. 4, 1903, + told him the meaning of some basket designs, which was what he wanted to see me about — CHM.

H. K. Deisher
King Knitting Mills
Manufacturer of
Ladies' Jersey Ribbed Vests
50-52-&-54 Noble Street
Craig, Finley & Co. Phil'a.

Kutztown, Pa. Dec 26-86 ~~189~~

Dr. C. Hart. Merriam,
Washington, D.C.

Dear Sir:

Your letter of the 23rd inst rec'd. I shall certainly be very happy to accept your very liberal proposition in regard to labeling my baskets, and will be pleased to see you here at your earliest convenience.

Your presence for a brief period will be worth the expenses you name.

If agreeable to you, either have printed about 500 suitable labels or send me a sample and I can get them printed here.

Respectfully Yours.
H. K. Deisher

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM

S. P. LANGLEY
SECRETARY, SMITHSONIAN INSTITUTION

WASHINGTON, D. C., March 4, 1903.

Mr. C. Hart Merriam,
Director, Biological Survey,
Agricultural Department,
Washington, D. C.

Dear Doctor Merriam:

In response to your letter of March 2nd, with reference to basket turned over to you last Saturday and asking why it was entered in the Museum catalogue and why it was sent as an exchange, I beg to submit the following explanation: On October 6, 1902, five specimens of basketry were received by express at the Museum and were first entered as a deposit, by Lucas accession No. 7881. On Lieutenant Emmons' arrival, after he had reserved one of two for himself, the others were turned over to the Museum as an exchange and were taken up on October 20th as accession No. 40,055. We were not aware until February 8, 1903, when a letter was received from Lieutenant Emmons, that one of these baskets had been given to you. I regret that it was sent to you as an exchange, but there is a certain amount of red tape that has to be gone through with in getting an accession off of our books; hence the error.

Hoping that this explanation is satisfactory, I am,

Very sincerely yours,

W. de C. Ravenel

Administrative Assistant.

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
Room 201, Saxton Bank Bldg., Tel. 3835 Main
KANSAS CITY, MO.
Guardian Trust Bldg., Room 6
ST. PAUL, MINN.
Room 230 Endicott Bldg., Tel. Tri State 1775

St. Joseph, Mo. 2/12/09

C. Hart Merriam,
Bureau of Biological Survey,
Washington, D. C.

Dear Sirs:

I want to thank you very much for your letter of the 8th and your offer of assistance in securing for me one or more specimens of Panamint baskets. I notice you state you expect to work in California and Nevada during the coming spring and summer, and that if "I wish you will keep an eye out for Panamint baskets." I herewith authorize you to secure two specimens which will meet with your approval. I know from your well known reputation they will be what they should be.

I would also like to make use of your services while in that part of the country if you see anything that could be added to the collection of an enthusiastic collector, you are herewith authorized to secure the same for me.

In looking over Prof. Otis Mason's contribution to the United States museum I notice your name frequently mentioned, and I feel sure you have a collection of baskets that are hardly second to any in the country. Therefore, you are well qualified by experience to help anyone needing assistance.

I recently secured two baskets from Porterville, Cal. from the Indian agent at that point who recommended that I write to Independence, Bishop and Big Pine, Cal, in my search for baskets. I have not written to Big Pine and Independence but did write to Bishop, Cal. as I have had some business with Minnie C. Randolph, located at that point. However, I feel that through you aid I can secure what I want, especially in Panamint baskets and will be a little bit slow about writing to anyone else until I can hear further from you.

I will be very glad to respond to anything that you suggest, and if you desire the money in advance, can arrange to send you a draft for any amount that may be necessary. However, the possibilities are that my reputation at home and abroad will be a sufficient guarantee.

I want to thank you for your invitation to see your baskets when next in Washington. I had the pleasure of being in Washington recently during the meeting of the National Waterways convention, and could have availed myself of the opportunity to look at your collection had I known where to have found you. I visited the National Museum quite

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
Room 201, Saxton Bank Bldg., Tel. 3835 Main
KANSAS CITY, MO.
Guardian Trust Bldg., Room 6
ST. PAUL, MINN.
Room 230 Endicott Bldg., Tel. Tri State 1775

St. Joseph, Mo.

frequently and absorbed all that I could of the knowledge to be gained there, and came home full of ideas that have resulted in asking a great many questions from different sources.

I want to thank you again for your offer of assistance and beg leave to assure you same is thoroughly appreciated. Your work in California and Nevada will doubtless bring you in touch with the Washoe, Indians of whose work I have two ordinary specimens. I have never thought it worth while to write to Mr. Cohn at Carson City in regard to his collection, believing that my trips to California would bring me better opportunities. However, as you have offered your services to me in securing Panamint specimens, I would like to presume on same and ask you to send me a few of anything else you may gather during your work in Eastern California and Western Nevada.

My desire has been more to get together a miscellaneous collection than to confine my efforts to any one tribes work.

Yours very truly,

Harry L George

Ansd. Feb. 21, 1909

FIELD COLUMBIAN MUSEUM
CHICAGO Jan 24

ADDRESS ALL CORRESPONDENCE, PUBLICATIONS AND PACKAGES
TO THE FIELD COLUMBIAN MUSEUM, CHICAGO, U. S. A.

Dr C Hart Merriam
Washington D.C

My dear doctor your note just recd is much appreciated, also many thanks for the photo enclosed - I presume Mrs Franklin gave you an account of the ceremonial functions of the big basket she has just finished - a matter of very great ethnological interest and such specimens exceedingly rare at the present day - Since I cannot see this specimen for sometime I would like your opinion of the grade of weaving 'in it - Whether closely, evenly done or simpley 'run up' to get the money expected - Also if the basket measures the correct height from the bathers feet to the crest of the ilium; or about 3'. Again thanking you I am

Yours truly
J W Hudson

Ansd. Jan. 23, 1905 CHM

Nome Alaska 7/10.04

Dear Dr Merriam:

Yours dated April 30th reached me at Valdez on June 27 and I am using my time on the steamer to catch up with my letters. Will be in Nome to night.

The water bottle came from the foot of Long Valley near the proposed Owens River Reservoir Site.

The Purshia bark was given me by Mrs Austin of Independence Cal.

It is or was used by the natives — Shoshones — to make bags for caching pine nuts and other foods. It has the reputation of being indestructible by decay and also preserves any thing cached in it.

In passing from Valdez to Dutch Harbor I was incidentally advised that numbers of caribou were, killed ~~out~~ each year out of the herd on the west end of the Alaskan Peninsula only their skins being taken, which were sent to Nushagak on Bristol Bay and from there sent to San Francisco in the vessels carrying the salmon pack from that region.

I advise you that you may take such steps as you deem advisable to check this illicit destruction of this band, none too plentiful now.

A search of the vessels on arrival might reveal the fact, if it is as reported.

Please give my kindest regards to all the family and wish you a pleasant outing in the California sunshine.

Very truly yours

W. W. Langille

Hood River Ore

Hoonah, Alaska, 3-5-1903

Dear Sir:

Yours of 2-10 at hand. I am not sure I know just what information you desire concerning our Indian baskets. Only one sort of basket is made by our people as to material. The groundwork is split spruce roots with figures woven in with colored grass. Their word for basket is Kŭ-kw. A flat piece for a mat is A'ahtl. A basket with a cover is too-dŭh-kŭ-kw. The above are woven solid and will hold water. Another form is woven of an open pattern and is called Ka-ht with the "ah" sound prolonged.

As to "original use" all I could say is that they use them just as we use cups and pails, that is, for everything. I have never seen them use the A'ahtl nor the kaht. As the baskets are tough as rope and water tight you can see that their use is endless. I believe they used to cook in them by putting hot stones in them.

Only one language is used along the coast from Klawack to Yakutat. A little south of Klawack three languages come together, the Hlingit, the Hydah, and the Tsimpsean.

As to the proper spelling of Hoonah you will first have to diside what is meant by *proper*. I have had some words with the U. S. Coast Survey on the subject. I contend for "Hoonah." and have vainly attempted to "knock the eye out" of their spelling "Hooniah." You may have your choice of the following: Hoonah, Hoona, Hooniah, Hoonia, Hoonyah, Hunya. The post office takes the ~~former~~ first and so do all the residents of Hoonah. I have tried in vain to discover how the "y" sound was ever introduced into the spelling. All papers published in Alaska so far as they have come under my notice spell "Hoonah." I have been here only four years so am not an authority but Gov. Brady who has lived close here for more than 20 years also objects to the putting an eye in our town. If you will make the Coast Survey correct their spelling you will have the thanks of

Yours Respectfully

Wm McCarle

P.S. I see you ask if the natives use the "y" sound. I have heard only one native give the word that sound and that was a very old woman at Juneau. But they accent the last syllable making the "ah" prominent.

PROF. GEO. H. TAYLOR
TEACHER OF
Voice :: Organ :: Piano
STUDIO AND RESIDENCE:
No. 1735 J STREET
TELEPHONE MAIN 1498

ORGANIST CUMBERLAND PRESBYTERIAN CHURCH
DIRECTOR PARLOR LECTURE CLUB CHORAL
ORGANIST FRESNO LODGE, NO. 439, B. P. O. E.

FRESNO, CAL. Jan 27" 1910

Dr C. Hart Merriam,

Dear Friend

I was indeed disappointed not to have a talk with you this summer & I have delayed writing for there is so much I want to say I do not know where to begin & I fear I can not make it easy to understand in writing as I could if we were to talk matters over. Before I went away to the Islands Brother Ed & I talked very freely so I know what he wished to do, & he also left a private letter of instruction to me. He had decided to try and turn them into cash, and Dr Kroeber of the U. C. came and spent Sunday with us looking the baskets over. He gave Him Dr K a figure on the entire collection $10,000 I remember and Ed told me Dr K said, "It is worth it" then Dr K picked out (50) fifty and I believe Ed ask Him $22.00 $1,100 for them & while Dr K seems exceedingly anxious to have them feared He would not be able to arrange for the purchase, So He Ed packed about one hundred of the choicest ones & including the "Apache Basket" and put them in the Safety Vault, where they still are.

then he took a number with him to Los Angeles and sold a number to Grace Nicholson perhaps fifty I don't just remember & I got those not bargained for & bringing back when I returned so I have really the whole collection as you know it. I took the matter up with Dr K and told him I found the fifty baskets packed and marked for Dr K and would honor the arrangement with Ed. if he still wished them but he wrote it would be impossible then, but wished to be kept posted as to the disposal of them. Well. I was able to settle the estate without selling them at a sacrifice & now feel that I must try and carry out his instruction & confidential wishes to me in regard to them. It is like parting with a portion of his very life to think of giving them up; but I feel that all the ties of association are broken they were known as the McLeod collection at Bakersfield & now they are really lost & so soon would become unknown except to a few & it seems selfish for me to not place them where they will be useful to the student & attractive to the public; but he did not feel that we were in circumstances that would warrant a gift to a Museum and so stated in his letter to me but expressed a wish that they might be placed as a portion of them as the E L McLeod collection either in Berkeley or the national Museum.

you know he always felt badly that so many fine
& best finished specimens went out of the State, and
I too would like to keep them here so they would
be nearer to the family if they wished to see them,
and so wish to give the U. C. the first chance
to have them; if they can not then I should
like to try the "National", I saw Congressman Smith
this summer. he ask me about them and expressed
a wish that they might go to Washington, and said
while he knew nothing of basketry he would do
anything in his power if some one would tell
him what, to help in any way, said anything
you would say "he would swear to it"
I hear so many things about the difficulty in
placing baskets in Museums with any certainty
that they will not be traded off for other specimens
and that they can not be kept together bearing
any body's name & ect, and ask that you, as a
favor I can never repay, advise me what I
can do. or what had I better try to do first
while the baskets were not catalogued by him
I have many notes and know the ones they belong
with & can do very well I believe with them.
Miss Nicholson tells me that she visited
old Mr Ramerez who got most of the Kern baskets
many times before he died and took many notes
She thinks most valuable to the collection & shall try
to purchase them from her tho of course she would
like to handle the sale of the baskets.

4

confidentially I don't believe I can get $10,000
for them, could I ask $7,000 or would have to
come down to $5,000 do you suppose? Many years
ago when there was such a craze for them He
was offered an option on them at $15,000 but told
me, when we were packing them, that He realized He
could never get anything like that now.
Oh, how I wish some "fairy" would work magic
and straighten this all out for feeble me, I
feel so utterly lost without Him to guide and
yet want so much to do what is right & fair
to all concerned, & from the cold worldly side
I need the money to get "even" with the world
for both He & I, & my poor head & heart are
insufficient to the task I fear. Yet I too
feel wonderfully blessed in the friendship of
one like yourself to whom I can turn, and
shall try & not abuse the kindness
Veronica & Mary rec'd your Xmas gifts and enjoy
them so much, will write — for they have been
working very hard in school & will be promoted to
5th & 7th grades Monday, Prof Taylor is well and fairly
busy, I have not been al-together well this year but
think the head trouble & lack of circulation is
largely nerves & I am better
I had the great pleasure last evening of listening
to Harriet R Labadie of Philadelphia, who has given
many readings in Washington, in her Reading of
"The Servant in the house", She was an old time friend

friend of mine way back in Michigan, and I need not tell you we visited till the "wee small hours". She is starting on an interesting trip "around the world". My Brother whom I visited on the Hawaiian Islands has returned to the Coast and settled at Hollywood. He has brought with him a wonderful collection of Island pictures, slides and moving pictures of the Volcano, surf riding, "cane" raising &c. that he is going to exhibit here and may go on East with them, I fear I have taken too much of your time so will close, please give my love to Mrs Merriam and the girls I so much hope to know them all someday and with kindest regards to yourself wishing a pleasant and profitable 1910 for you all, I am yours sincerely

Mrs Jessie McLeod Taylor.

Ansd. Feb. 10, 1910 - C.H.M.

Rec'd
April 15, 1910
CM

Dr C Hart-Merriam.

Dear Friend

I am leaving for Bakersfield to morrow for a few days, shall take the Baskets from the safety vault and look them over and try and decide which ones and how many I can part with if it seem best.

I received your letter & greatly appreciate all you say. In making your arrangements for the summer I wish you would bring your family and be our guests for a while at least until the extreme heat drives you out of the valley. the country is lovely now with wild flowers, and the roses are beautiful every where in the gardens I hope will welcome you at [illegible] soon.

Give my kindest regards to each member of your family. Prof Taylor & Children join me in this.

yours very truly

Mrs G. W. Taylor.

GLENWOOD INN, FRANK A. MILLER, RIVERSIDE, CALIFORNIA.

THE NEW GLENWOOD
FRANK A. MILLER, PROPRIETOR
F. W. RICHARDSON, MANAGER
RIVERSIDE, CALIFORNIA.

Riverside Dec 16 1903

Mr. C Hart Merriam:

Dear Sir. Your + Photos received last evening. And was pleased to hear from you. I was indeed sorry to have missed you this summer again. But was very glad that you were able to spend so much time at Bakersfield. and was able to secure so much information from Mr Rossemeyer. and also that you were pleased with the Baskets. And I live in hopes that some day I may meet you there and we have a talk together about them. You may have my permission to use any of the Photos of my collection as you wish in any of your work. For I am willing to do what little I can in my feeble way to further the work of Indian Basketry.

VISIT RIVERSIDE, THE LARGEST ORANGE GROWING DISTRICT IN THE WORLD, AND SEE THE GREAT INDIAN SCHOOL, "SHERMAN INSTITUTE," ON MAGNOLIA AVENUE.

I expect to spend Christmas in Bakersfield with my Mother & the Taylors.

Please remember me kindly to Mr Mason when next you see him. And wishing you a Merry Christmas & Happy New Year

I remain Yours truly.

E. L. McLeod

227 Winston Street,
Los Angeles
Calif

FOREST AND STREAM ROD AND GUN
A Weekly Journal of the Rod and Gun

FOREST AND STREAM PUBLISHING CO.
PUBLISHERS AND IMPORTERS OF
BOOKS ON OUTDOOR SPORTS
No. 346 Broadway

ADDRESS ALL COMMUNICATIONS TO THE
FOREST AND STREAM PUBLISHING CO.

P

Confidential

New York December 24th, 1901.

Dr. C. Hart Merriam,
1919 16th St.,
Washington,
D.C.

My dear Merriam:-

Thanks for your letter of the 21st, I am grateful to you for all the kind things that you say, and very much gratified that I should have had the good luck to send you something that you want.

Now about something quite different. I have just seen Garland here, who tells me that he met Lummis at Laguna some time ago, and that Lummis spoke to him about his proposed Indian League.

Garland is very much interested in it, and in his simple hearted enthusiasm wishes, in connection with Thompson, or Seton, or Seton Thompson, and myself to send out a letter at once and rake in influential people for the league. I suggested to him that, since this was Lummis' idea, as I understood it, or at all events, first broached by him, it would hardly be the proper thing to act independently of him. Garland agreed that that was so, and proposed to draft a letter which he and I should send out to Lummis.

It occurs to me that it might not be a bad idea, if you agree, for you to suggest to Lummis that there is a good prospect of his thunder being stolen unless he starts his league without very much delay. Of course, I do not mean to intimate that Garland would intentionally do anything of this kind, but, as you and I know, there are plenty of other people about who are seeking for advertising at any cost, and who would not hestiate to appropriate a good idea.

I mean to write to Lummis to-day but do not know him well enough to say to him what I can to you. I shall mention this suggestion of Garlands, but only incidentally.

It seems to me that it would be rather a cruel thing to have some one step in now, and with a flourish of trumpets announce this idea for which Lummis, so far as I know, deserves all the credit.

Yours sincerely,

Geo. Bird Grinnell

Ackd. & Lummis written to-day

DOUBLEDAY, PAGE & COMPANY
PUBLISHERS
34 UNION SQUARE, NEW YORK

March 24th, 1902.

Dear Dr. Merriam:

I have your letter of the 23rd, and am very glad indeed to know that the basket article will soon come to us. I need not say that I realize the pressure upon you too keenly to lightly urge you on towards new work: but that article on the prehistoric baskets seems to have such unusual possibilities for a popular magazine that I hope extremely you may find the time to do it. Pepper is entirely willing to have you use his photographs -- indeed, we purchased them from him sometime ago for this very purpose.

Very sincerely yours,

H W Lanier

Dr. C. Hart Merriam,
Biological Survey,
Dept. of Agriculture,
Washington, D. C.

Ans'd. April 13, 1902

AMERICAN MUSEUM OF NATURAL HISTORY,
77TH STREET AND EIGHTH AVENUE.

DEPARTMENT OF ANTHROPOLOGY.

NEW YORK, April 4, 1902.

Dr. C. Hart Merriam,
Dept. Agriculture,
Washington, D. C.

My dear Doctor Merriam:-

I had a talk with Mr. Lanier of Doubleday Page & Co. a few weeks ago and at that time I promised him that I would send you the photos. of the baskets from Southeastern Utah. The day that I intended to send them they had to go to the half tone people and I have just succeeded in getting a set of proofs. I am sending you, under separate cover, all the proofs of illustrations that will be used in a monograph about to be published. You may use any of these illustrations in your basket article, or, should you care to have the~~m~~ baskets photographed in different positions, I will gladly have it done.

I have separate plates of the flat bottom bowls on the top line of proof No. 4. but these were not received from the plate makers. Kindly let me know what photos. you will care to use and I will have prints sent to you at once. I shall have to ask you to return proofs as these are the only ones I have and I must place them in the hands of one of our expeditin men in the near future.

Hoping to have the pleasure of seeing you again before starting for the field, I beg to remain,

Very sincerely yours,

George H. Pepper.

DOUBLEDAY, PAGE & COMPANY
PUBLISHERS
34 UNION SQUARE, NEW YORK

CABLE ADDRESS:
LONDON, SCOTOGRAPH
NEW YORK, DOUBLEPAGE

March 12th, 1902.

Dear Dr. Merriam:

Dr. Pepper has just been in here and has been showing me the photographs of those astonishing baskets. Won't you write an article for us about this? As I understand it, they carry basketry back several hundred years earlier than anything formerly found, and he seems to think that the people who made them antedate the Cliff-Dwellers. There seems to be altogether quite a sensational story in the thing -- using that word in its proper, and not a "yellow journal", sense. I hope very much you will feel like doing it and will have the time to prepare the thing very soon. Meanwhile, I have requested him to send you a full set of the prints and you ought to get these within the next few days.

What has become of that other article which you were going to let us see, by the way? I am anxious to read that.

Very sincerely yours,

Henry W. Lanier

Dr. C. Hart Merriam,
Dept. of Agriculture,
Biological Survey,
Washington, D. C.

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
Room 201, Saxton Bank Bldg., Tel. 3835 Main
KANSAS CITY, MO.
Guardian Trust Bldg., Room 6
ST. PAUL, MINN.
Room 230 Endicott Bldg., Tel. Tri State 1775

St. Joseph, Mo. 4/29/09.

Dr. C. Hart Merriam,
Washington, D. C.

Dear-Sir:

I am ready to receive from you anything that you may think worth while adding to my collection, knowing from your large experience and well known reputation that whatever is sent will be desirable to have. However, it might be stated I would prefer un-usual pieces, of that which does not find an outlet through the agencies or through the dealers in Indian Curios.

Since writing you I have added considerable to my collection, but I am not yet ready to send you a revised list. I am re-marking, numbering and cataloging what I have, and hope to be able toget through with this in a week or two.

If you will send me your address, I will then send you a revised catalog of what I have on hand, so that if possible, duplicates can be avoided.

I have a strong desire, as you know for a specimen or two of Panamint work. I also have one piece of Maidu work which is a large, flat piece just received from California, the colors of which are the ordinary willow [illegible] with black and red figures.

While there are quite a number of specimens I would like to have, yet I believe I have reached a point, where in a general collection one has to move cautiously, otherwise I would make more of an expenditure for specimens than I should in a general collection.

HARRY L. GEORGE
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Of course I realize no two Indian baskets are alike , at the same time a collector can get too many of one kind, especially when they are following out the line I am proceeding along. In a general collection one does not want to get too many specimens from one locality. Slowly but surely I intend to try to get at least one specimen from every known tribe of basket making Indians as shown by Prof. Masons book. While many of them will be similar in construction, they will be from different localities under different tribal names.

I recently secured from the Pacific Steam Ship Co. a small pamphlet containing the names of 40 tribes of Indians in Alaska and British Col. out of which I have specimens from about 1/4. I wrote to seven points in Alaska to see if I can complete my collection from that locality.

A great deal of work, as you are well aware is involved in trying to do what I am doing , at the same time it bears its reward. Every once in a while I am delighted with something I know to be first class.

I wrote you yesterday asking you to stop here either coming or going to your work in the far west. I will be pleased at any time, and will consider it a personal favor if you will be my guest for a day or two.

Yours very truly,

Harry L. George

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St. Joseph, Mo. 4/28/09.

Dr. C. Hart Merriam,
% Smithsonean Institution,
Washington, D. C.

Dear Sirs:

Presuming you have left for the scene of your labors during the spring and summer, I am going to send this letter to you by way of Washington, and hope that it will reach you. I want to extend to you an invitation to visit me sometime when you are in this part of the country. You are doubtless well acquainted with the location of St. Joseph. As it is 130 miles from Omaha and 63 miles from Kansas City , you can reach here in two hours ride from one point and four hours from the other. I would liketo have you as my guest while in the city and would like to show you over my collection of baskets which is getting along pretty well towards the end desired; that is, a representative line as far as possible of the basket making tribes under the jurisdiction of the United States Gov.

It will take but little of your time and I feel sure you will give me this pleasure if possible.

Hoping to have the pleasure of knowing you personally some day, and seeing what you have in your collection at Washington, I remain,

Yours very truly,

Harry L George

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St. Joseph, Mo. 3/16/09

Mr. C. Hart Merriam,
Washington, D. C.

Dear Sir:

Since writing you yesterday it has occurred to me that many of the difficulties that surround a better understanding of what baskets I have on hand can be swept away, if you will permit me to send you by express, charges prepaid, such of my collection as you would like to see. From time to time I have marked the baskets that I have according tothe information to be gotten at the time and since they were marked and I am about to go over this matter again. So the possibilities are that by the time they are all marked once more they will be correctly marked and properly understood.

I could send you such as you would like to see by express, on receipt of a telegram sent at my expense and you can then understand what I have and give me the proper classifications for the same.

I would also like to have you mark on the tag which appears on each, your judgment of the same, whether they are good, fair or bad. If this meets with your approval, let me hear from you by wire and I will get them ready and send them to you without delay.

It might be well to state what I would have to send you would not be many in number and if would not take up much of your time to give me the correct information.

HARRY L. GEORGE
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Those that I have bought during 1908 and 1909 are so far as I know, correctly marked, so they could be eliminated from further consideration. If not, perhaps I know where I can get the proper information.

Awaiting your prompt reply, I remain,

Yours very truly,

Harry L George

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St. Joseph, Mo. 3/15/09.

C. Hart Merriam,
Bureau of Biological Survey,
Washington, D. C.

Dear Sir:

I am justin receipt of your favor of March 13th and in reply to same will try to give you what information I can concerning the baskets about which I wrote to you.

Siletz: The specimen that I have was purchased by me in Portland, Oregon; is a crude affair having a handle on it. I purchased it out of a private collection. The party who sold it to me did not seem to know any more about it than I did.

Moapa: The specimens that I have from this reservation were sent to me by the Superintendent of same, Wm. C. Sharp. I have no further information concerning same though I endeavored at the time to secure it.

Klamath: The specimens that I have came to me in various ways. One of them, a placque came from Warm Springs, Oregon, Two of them, a cup and a miniature cradle are out of the same private collection at Portland, Oregon. Three of them, including an old mill are from A Brizard, Arcata, Calif. The last one came to me from a Modoc Indian woman who is now living at Seneca, Mo.

Pit River: Those that I have came from the same source in Portland, consisting of one specimen made of porcupine quills, a squaw cap and a cup.

Tulare: One of these I purchased in Salt Lake several years ago, and one came to me afterwards from Raymond, Cal. The Tule River cameto me from F. A. Virtue, Porterville, Calif. and are said to have been made by Mary Emeterio, a Tule River squaw. and Yokut tribe

Many thanks for the correction as far as Hopi and Moki are concerned. Through reading Prof. Masons work I think I understand that they are the same.

Many thanks also for the information concerning the baskets attributed to the Digger Indians.

Amador/and Mariposa: The first one was sent to me by G. O. Grist, Jackson, Cal. The other one I bought personally at Wawona, Cal. several years ago.

Pomo: It will be impossible for me to give you any clue as to the baskets I have for the reason that my attention was first attracted to them several years ago, and I bought them from time to time as I found them.

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Paiute: Those that I have came partly from Bishop, Cal. and partly from Portland, Oregon. One, a water bottle I bought several years ago at Sparks, Nevada.

Shoshoni: One of them was sent to me from Wind River, Wyoming. Another one which was sent to me a few days ago by Geo. B. Haggett, was said to have been made by a western Shoshoni woman.

Shastas: The baskets I have are beautiful in coloring and presents evidence of having been made for a long time.

When I first entered the field of buying baskets it was because they attracted my attention from an artistic standpoint. Further trips to the far west whetted my appetite for the same , but it is only within the last year or two that I have been able to go systematically to work upon trying to get together a representative collection. The more time and the more attention I gave to this matter the more deeply I become interested and the more I learn, and I find little by little I am able to separate and classify those that I bought in earlier times.

Since writing to you on Feb. 26th I have received some baskets from reservations located in Arizona and New Mexico, and as I wrote you at that time, I believe that I have this situation pretty well in hand and will not need your assistance. I believe in the collection that I have, I possibly have a fair percentage of good baskets. Then I have some that are not so good and naturally have some I should not have bought. However, on a whole I am well pleased with what I have and have gotten a great deal of pleasure as well as information out of my efforts. I have yet some uncompleted orders that I would like to hear from before I come to any definite understanding with you , therefore I would request that you leave this matter open until the last moment when I shall endeavor to give you a clearer idea asto what I have up to that time.

Until I get better fixed than I am now I shall not attempt to go over what I have. I hope soon to have a room in my home where I can set to work to post myself more thoroughly than I have been able to do in conection with what I already have. I appreciate all that you have written in your letter of the 13th and trust my answer will enlighten you somewhat as to my collection.

HARRY L. GEORGE
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Room 230 Endicott Bldg., Tel. Tri State 1775

St. Joseph, Mo.

So far as my knowledge of Indian Baskets is concerned, I am always ready to learn from anyone who can give me information, and I have already gotten much from my intercourse with you. I am taking largely as a text book, the annual report of the Smithsonian institution, dated 1902, but I find this does not cover the matter as clearly as your letter in some instance does. For instance, page 368 states that the "Digger Indians belong to certain families of vegitarian tribes and that their home is found in California, east of the Sacramento .River." No where else in this publication is given what is mentioned in the two lines of your letter of March 13th. That is that one of these baskets camefrom the Mewuk and the other from the Mewa tribe of the same stock. So I find the text book cannot always be depended on for full information.

The great trouble with a person like myself is I have not the time to investigate these matters as I would like to and I am too far away from the source where I could get same correctly. Much of the information I have has come to me from Government employes. Some like yourself have been a constant source of pleasure, some give up information not quite so easily, some say only "yes" and "no" and in one or two rare instance, nothing. It is only by sticking to my investigation and securing all the information I can from every source possible that I have succeeded as well as I have. The average dealer of this class of merchandise knows little or nothing about what he is selling, and the balance of mankind from whom information of this kind can be had are pretty much like human nature in every walk of life: I have described briefly the four classes with whom I have come in contact.

The next time I visit your part of the country I will take pleasure in looking you up , as I feel sure you are the fountain head of information along the line I am now moving.

With many thanks for your letter of the 13th which is valueable to me in more instance than one, I remain,

Yours very truly,

Harry L. George

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
Room 201, Saxton Bank Bldg., Tel. 3835 Main
KANSAS CITY, MO.
Guardian Trust Bldg., Room 6
ST. PAUL, MINN.
Room 230 Endicott Bldg., Tel. Tri State 1775

Ansd. March 13, 1909 – CHM

St. Joseph, Mo. 2/26/09.

Mr. C. Hart Merriam,
Washington, D. C.

Dear Sir:

Many thanks for yours of Feb. 20th. I want to express my pleasure in being able to secure your co-operation in getting anything that might be found. As my desire is to get up a general collection, not confine myself to any one particular tribe's work I would prefer that which is typical rather than that which is fine or handsome, but if it is possible to combime two or more of these qualities perhaps it would be all the more desirable.

My desire has been to secure authentic types of the different kinds of baskets though perhaps as you know this is hard to do. For a number of years I have bought baskets during my trips to the far west, but I have found that in the same places I secured the same class of work, and some time ago I made up my mind the best thing I could do was to get in touch with the government officials and secure their aid. This I have done and much of the work I have sucured has been through their kindness. I want briefly to pay a tribute to the government employes in the Indian Department and to say that uniformily I have found them to be all that could be desired.

All things being equal, I think I would prefer old to new pieces. I hardly feel like putting as much money as you mention in your letter into a Maidu basket, though I would not hesitate, if you approved of the same to go the limit of which you make mention. Some time ago I prepared a list of the baskets I had on hand and coming to me and as near as I can tell the names are correct. Two of my collection are beaded, the Cheyenne and Sioux as I have not been able to get from them any other specimens. In addition to those mentioned in this list I have a few more Chetimaches, one each of Cowlitz, Bilhula, Alaska, Shasta and western Shoshoni coming. In addition to same I have four more Apache baskets coming in from reservations located in that part of the country. I believe I am in a position now to secure specimens from all the agencies in all the states and territories with the exception of California. Therefore I do not think it nesessary to trouble you with looking after specimens of that kind. I would not hesitate to buy one of the Maidu Mortuary baskets upon your recommendation.

In regard to the basket called Pomo Sun basket will state I understand this to be like the Yuki Sun basket, plate 80 of the Smithsonian Institutions report gotten up by Prof. Mason. I have a piece of this character but not quite so elaborate covered with feathers

St. Joseph, Mo.

and beads, wampum and abalone shell work. I also have two pieces like plate 69 and 70 in the same book but not quite so elaborate and of course not alike. The number of Pomos I have is indicated on margin of the list I send you and probably covers so far as I know their different work and weaves. In my travels I have found this class of work the most plentiful and being attracted to the same I have made purchases from time to time. Therefore I believe I could do without the Pomo Sun basket to which you refer unless something extra might be found.

I do not see any possibility of being able to look over your collection before you go west for the reason I do not believe I will have an opportunity to leave this part of the country in the very near future. I feel satisfied that the collection you have, embracing more than 1000 pieces must be second to none.

I am just in receipt of a letter from Mrs. Minnie Randolph in which she mentions several baskets that I shall order from her. They being entirely different from anything I have in my collection.

In regard to Mr. Cohn of Carson City will state I never felt justified in ordering any baskets from this party believing if I bought any I had best see what I might take a fancy to. This is one of the parties I have been in correspondence with but I hesitated about ordering as I felt sure I should get better posted before undertaking a venture of this kind.

Several years ago I bought in Salt Lake City what was said to be a basket made by the Washoe Indians which while it is well constructed is not of any great value. The inside as well as the outside being equally perfect. The basket shows signs of age and possibly is a fair specimen of their work. My trip to Los Angeles last spring gave me an opportunity to secure in the Indian Village what was said to be a Washoe basket made of coiled work, bound together by lacing, making it entirely different in construction from any basket that I have . Several years agoI bought in Portland, what was said to be a Washoe basket made by Dat-so-la-le, but if she ever made this basket, her reputation has advanced largely since that time.

I have some other baskets coming to me and for that reason I think it would be well for you to digest this letter and wait until I can communicate with you further so I can give you all the data possible.

St. Joseph, Mo.

I would be extremely glad to avail myself of the opportunity to see what you have, but I don't see how I could make the trip at this time.

The list of baskets I am sending you will give you the impression that I have not dipped very heavily in but a few of the different tribes work so that extra pieces here and there would not hurt.

I feel, however that I have perhaps all the Mission, Pomo, Paiute and Makah baskets that I care for at the present time in a general collection. If I have not explained myself in this letter please let me hear from you further and I will be glad to reply to anything that you may wish to know.

I have gone over your letter very carefully and think I have answered all your questions.

One basket I would like to have, which I have been unable to secure is the Woodpecker dance or wand basket made by the Hoopa Indians of Cal.

I think I have conveyed the impression to you and should, that many of the baskets I have in my collection have been received direct from the Reservation through the kindness of the Agents and Superintendents in charge of the same, so I believe they are representative and authentic pieces.

In securing what baskets I have, I have endeavored to subordinate size to quality: that is, I had rather have good small baskets than poor large ones. If I could get two good small baskets of the same make I had rather have them than one large one. Of course where baskets run large and where the best effects can be had in large pieces I have no objection, but where representative pieces can be had in small or medium sized pieces I prefer them to the larger ones. In other words, if I had $10.00 to spend for baskets and could get two good small specimens I would prefer them to one large one.

I think you understand what I mean, that is, I am willing to subordinate size to quality and would like to have my money go as far as possible in as much as I do not expect to buy very many of the same tribes work.

Yours very truly,

Harry L. George

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
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ST. PAUL, MINN.
Room 250 Endicott Bldg., Tel. Tri State 1775

St. Joseph, Mo.

7 Apache, Ft. Sill, Mescalero, Jacarilla, Mohave. 4 More.

3 Aleutian.
1 Bannock
3 Chetimache,

1 Clatsop.

1 Cheyenne, Beaded.

1 Chehalis,

1 Chippewa

2 Crow.

2 Chemehuevi

3 Cherokee,

1 Digger. Amador Co. Cal.
1 " Mariposa Co.

2 Eskimo,

6 Frazer River B.C.

3 Hoopa,

3 Hueva Supi,

3 Haida,

1 Hopi,

7 Klamath,

2 King George Island. B. C.

1 Kuyokuk

1 Klickitat.

1 2 1 3 5 1 1
16 Mission, Chimwua, Santa Ysabel, Mesa Grande, San Jacinto, Cahuilla, Pala, Agua Calient
Ventura.
1

10- Makah,

4 Modoc,

1 Muckleshoot,

4 Moapa,

1 Mexican,

1 Moki,

1 Nitinat. B.C.

HARRY L. GEORGE
MILL AGENT
AND
GENERAL COMMISSION MERCHANT

ST. JOSEPH, MO.
Room 201, Saxton Bank Bldg., Tel. [illegible] Main
KANSAS CITY, MO.
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ST. PAUL, MINN.
Room 250 Endicott Bldg., Tel. Tri State 1775

St. Joseph, Mo.

2	Navajo,
✓	Nez Perce
✓	Nova Scotia
6	Pima.
2	Pit River,
8	Paiute
18	Pomo,
✓	Phillipines.
✓	Point Barrow,
1	Papago
4	Quiniault,
1	Siletz,
3	Shasta,S
2	Shoshoni,
1	Snohomish
1	Sioux Beaded
1	Shave Head.
1	Skokomish
1	Sweet Grass
1	Toppenish,
4	Tulare
✓	Tule River
1	Umatilla
✓	Wasco,
3	Washoe,
1	Wenatchee
1	Winnebago,
6	Walapai,
1	Yukon River
5	Yakitat.

Basketry : Mission

C. Hart Merriam
Papers
BANC MSS
80/18 c

Mission Indian names

Luiseño

Net — $\bar{\text{E}}\text{-}\left\{\begin{matrix}\text{kot}\\ \text{got}\end{matrix}\right.$

$\left.\begin{matrix}\text{Plant of which}\\ \text{net is made}\end{matrix}\right\}$ wē´-kish

$\left.\begin{matrix}\text{Rope ready to tie}\\ \text{into net}\end{matrix}\right\}$ wē´-cha

"'Mission' storage basket or granary
Photo Lummis, Out West, 452,
June 1908 – 'excellent.

Baskets & Basket Making of the Coahuilla Indians – Barrows, Ethnobotany of Coahuillas, 40-45 – important.

See also Dr Edward Palmer – Plants used by the Indians Am. Nat. XII, 653, 1878.

BASKETS

"SOUTHERN CALIFORNIANS" (south of 35th parallel, excluding SHOSHONE family).

Make water-tight baskets which, however, "were used only for dry purposes. The vessels in use for liquids were roughly made of rushes and plastered outside and in with bitumen or pitch, called by them sanot."

--Bancroft, (after Reid, Mühlenpfordt, and Möllhausen), Native Races of Pac. States, I, 407-408, 1874.

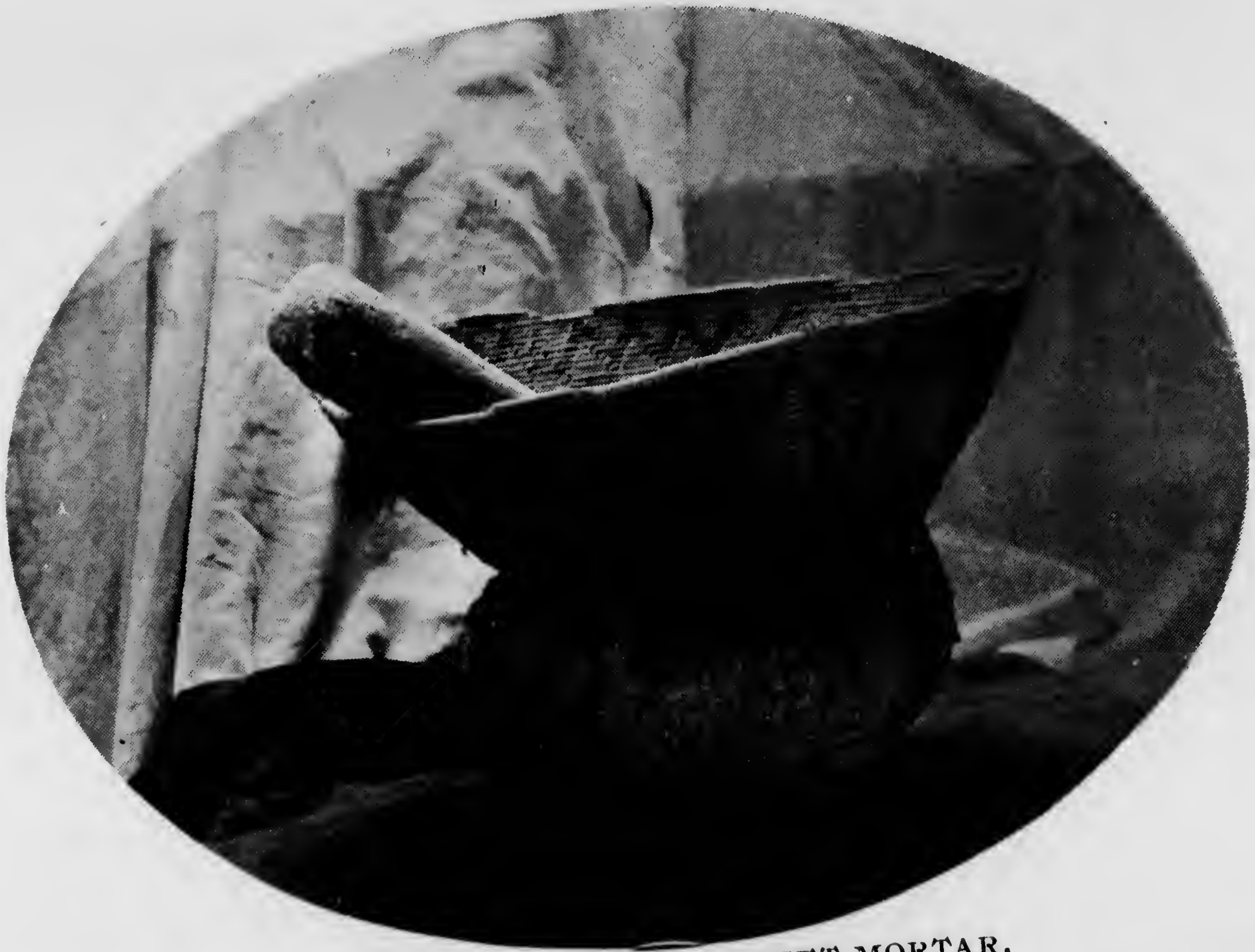
NORTHERN CALIFORNIANS: Klamath family (see pp.326-7)
--Ibid, 345.

CENTRAL CALIFORNIANS (see pp. 362-363 for tribes)
--Ibid, 381-382.

Baskets: mortar

C. Hart Merriam
Papers
BANC MSS
80/18 c

LAND OF SUNSHINE, XIV, 210, March 1901.



CALIFORNIA INDIAN BASKET-MORTAR.

66

LAMA
guanaco
moromoro
peruana
peruviana
peruvianorum
vulgaris

LAMA
auracanus [Camelus]
arcucanus [Camelus]
glama [Camelus]
guanicoe [Camelus]
huanacus [Camelus]
pacos [Camelus]
pernichcatla
vicugna [Camelus]

Mortar basket (attached to stone mortar)

Described by W. J. Hoffman, Bull. Essex Inst. vol. 17, p. 33, 1885

ODD USE OF MORTAR BASKET

Roland Dixon, in describing the puberty ceremonies of young girls, states that the girl goes to her mother's menstrual hut or to a special hut built for her, and "In sleeping, she must place her head in a mortar-basket across the small end of which a stick is placed. This is to keep evil spirits away from her head. The stick which is put across the opening is burned every morning by the girl's attendant, and a new one is prepared for the next night."

Dixon, Roland B., *The Shasta*, Bull.Am.Mus.Nat.Hist., Vol. 17, part 5, p. 458, July 1907,

Baskets : Mortuary

C. Hart Merriam
Papers
BANC MSS
80/18 c

Use of Baskets in Burial Customs of Klamath River [Yurok] Indians

Major H.W. Wessells, commanding Escort to Redick McKee, Indian Treaty Commr., visited Weitspek at junction of Trinity + Klamath Rivers the end of Sept. + early October 1857. Speaking of the treatment of the dead he says: "The bodies of deceased friends + relatives are enclosed in a rude box of boards + deposited in the ground, in the immediate vicinity of their houses, the grave being ornamented with rows of baskets securely fastened, and frequently enclosed by a rectangular paling, the upper end of each picket being decorated with the feathers of birds. Ornaments formerly worn by the deceased are also suspended within the enclosure. — House Ex. Doc. 76, 34th Cong. 3d Sess. p. 64, 1857.

Major Wessells ~~states~~ also that the women wear basket hats: "a small saucer-shaped basket of woven grass is worn on the head." (Ibid, 65).

Mortuary Basketry of Yurok or Karok

KLAMATH RIVER INDIANS

"Wm. N. Bercaw says the Klamath Indians keep a sort of record. They indicate their age by a notch cut for every moon. The men they have killed by a red mark; the number of their wives by a black one. During life this is kept in his private basket in the lodge. After death it is placed in a sort of case woven from a particular plant and hidden in a hollow tree, on a hill over the village with others of the tribe. If the Indian dying has a canoe, they split it up and place a part over his grave. The dead are 'waked' three nights and a fire kept burning over the grave. The medicine man digs the grave with a wooden instrument in fashioning which no iron has been used. (Some of the above doubtful)."

Personal Memoranda of George Gibbs, 1852.

MORTUARY BASKETS KAROK

Gibbs, in his Journal, 1851, describing at some length the graves of certain Klamath River Indians, says: "Baskets are usually staked down by the side, according to the wealth or popularity of the individual; and sometimes other articles, for ornament or use, are suspended over them."

--Gibbs, in Schoolcraft, Indian Tribes, III,140, 1853.

A little later Gibbs says: "If the deceased was one of any consideration, all the girls of the village unite in making baskets, to be placed round the grave; otherwise, one only is staked down at the head, and another at the foot."

--Ibid 175.

Channel Indians

SOUTHERN CALIFORNIA INDIANS

(Santa Barbara Channel)

Speaking of Portolá's expedition in 1769, Bancroft says:

"From the middle of August to the 7th of September the Spaniards followed the coast of the Santa Barbara Channel westward, always in sight of the islands, meeting a dense native population settled in many large towns and uniformly hospitable. Passing Point Concepcion, they turned northward to the site on which San Luis Obispo now stands. On the 18th of August they passed a village called Laguna de la Concepcion in the vicinity of what is now Santa Barbara, perhaps on the exact site, since the presidio was founded later at a place said to have been called San Joaquin de la Laguna by these first explorers. A few leagues farther, and in several other places, there were noticed large cemeteries, those of the men and women being distinct as the gentle savages explained. Over each grave a painted pole was set up bearing the hair of the men, and those of the women being adorned with *coras*, or grass baskets. Large whalebones were also a distinguishing feature of the burial grounds."

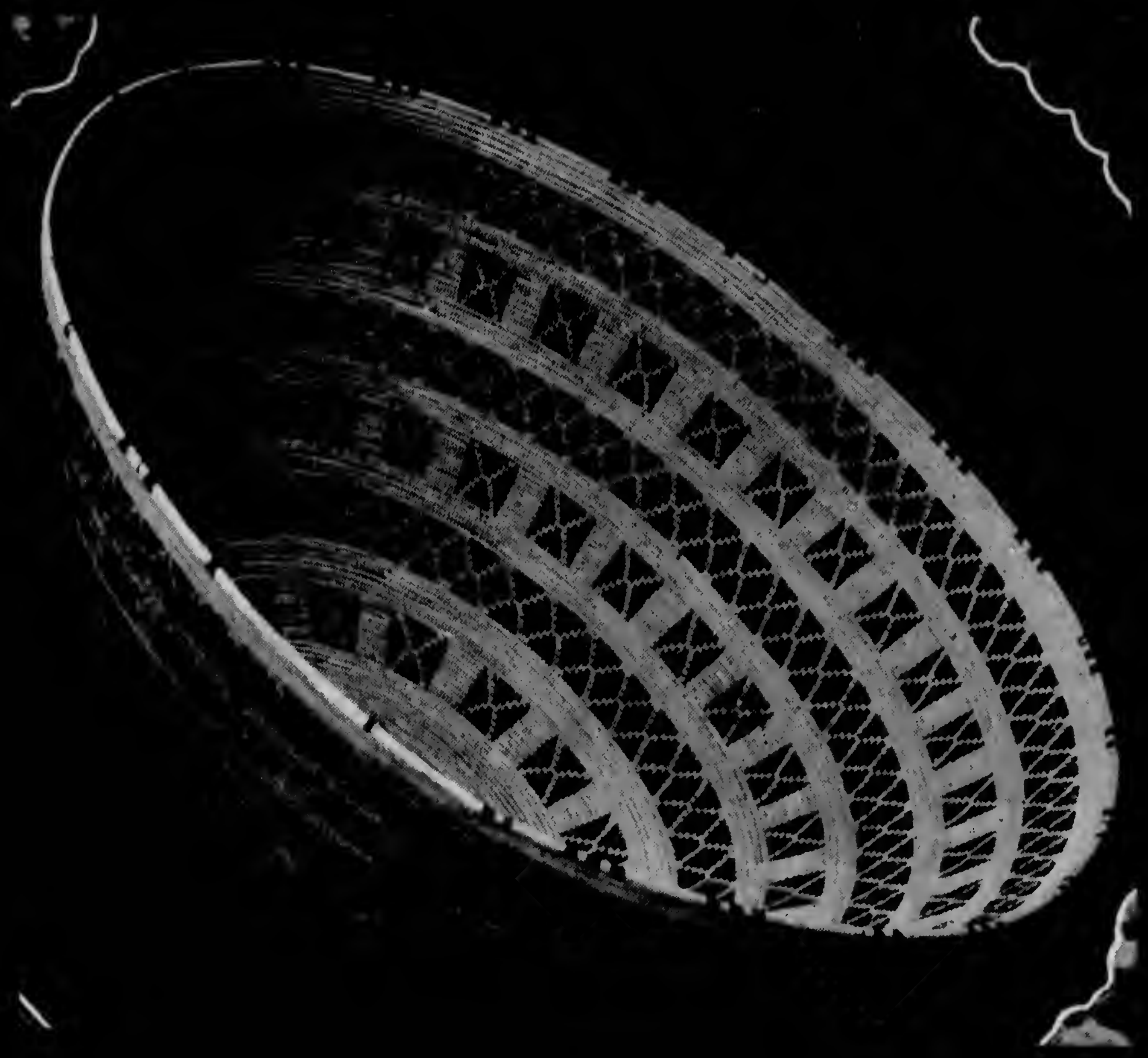
--Bancroft, History of Calif., I, 147-148, 1884.

Baskketry : Pictures

C. Hart Merriam
Papers
BANC MSS
80/18 c

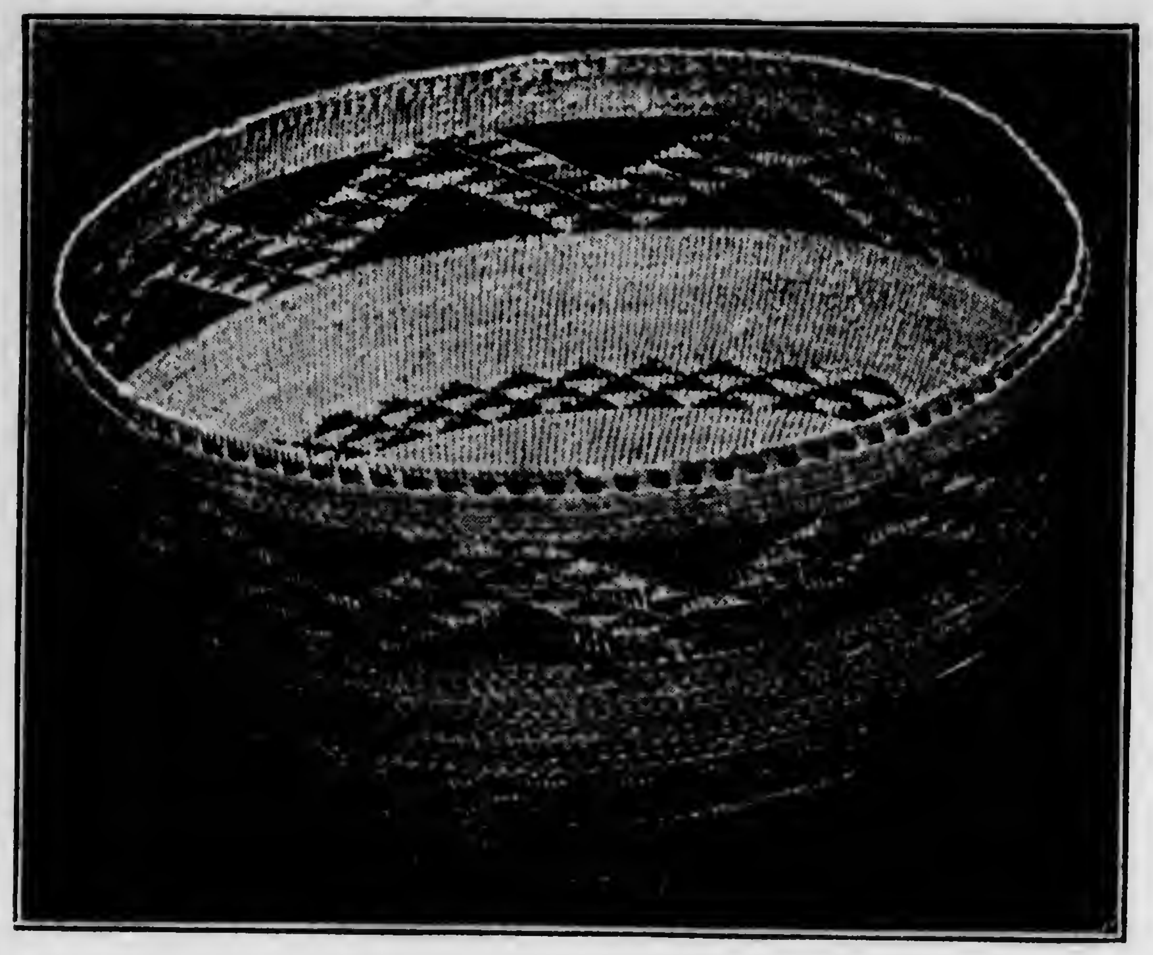
Baskets

Plates of extraordinary basket designs
in San Francisco Bay region in
Louis Choris, Voyage Pittoresque autour du monde
Paris, 1822. (folio)



evangelize, to convert, to nurture the Indians in the Christian faith

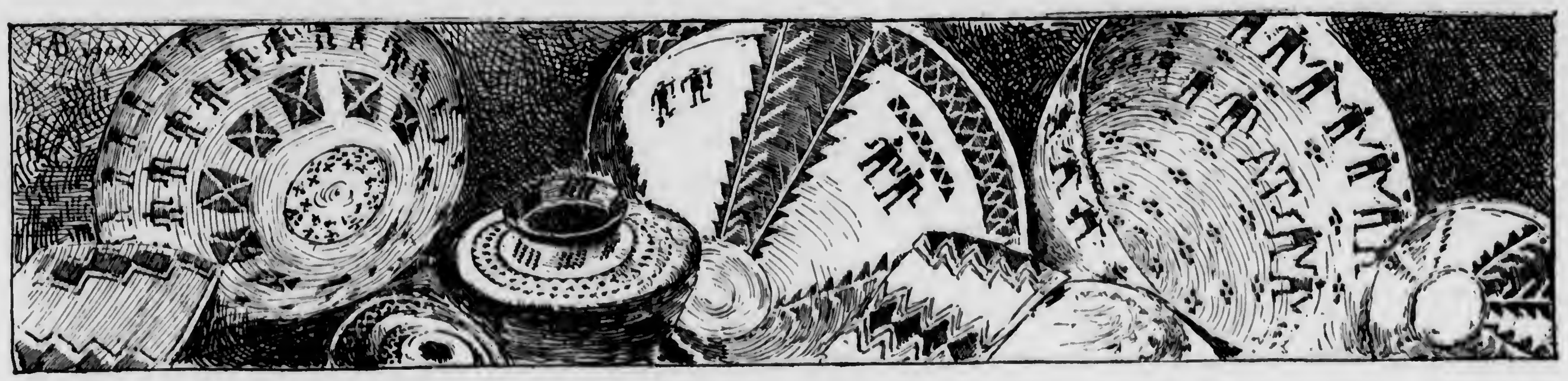
Hopi Woman Making Basket



A Good "Ti." Plympton Collection.

Carl Purdy in Out West, Jan. 1902.

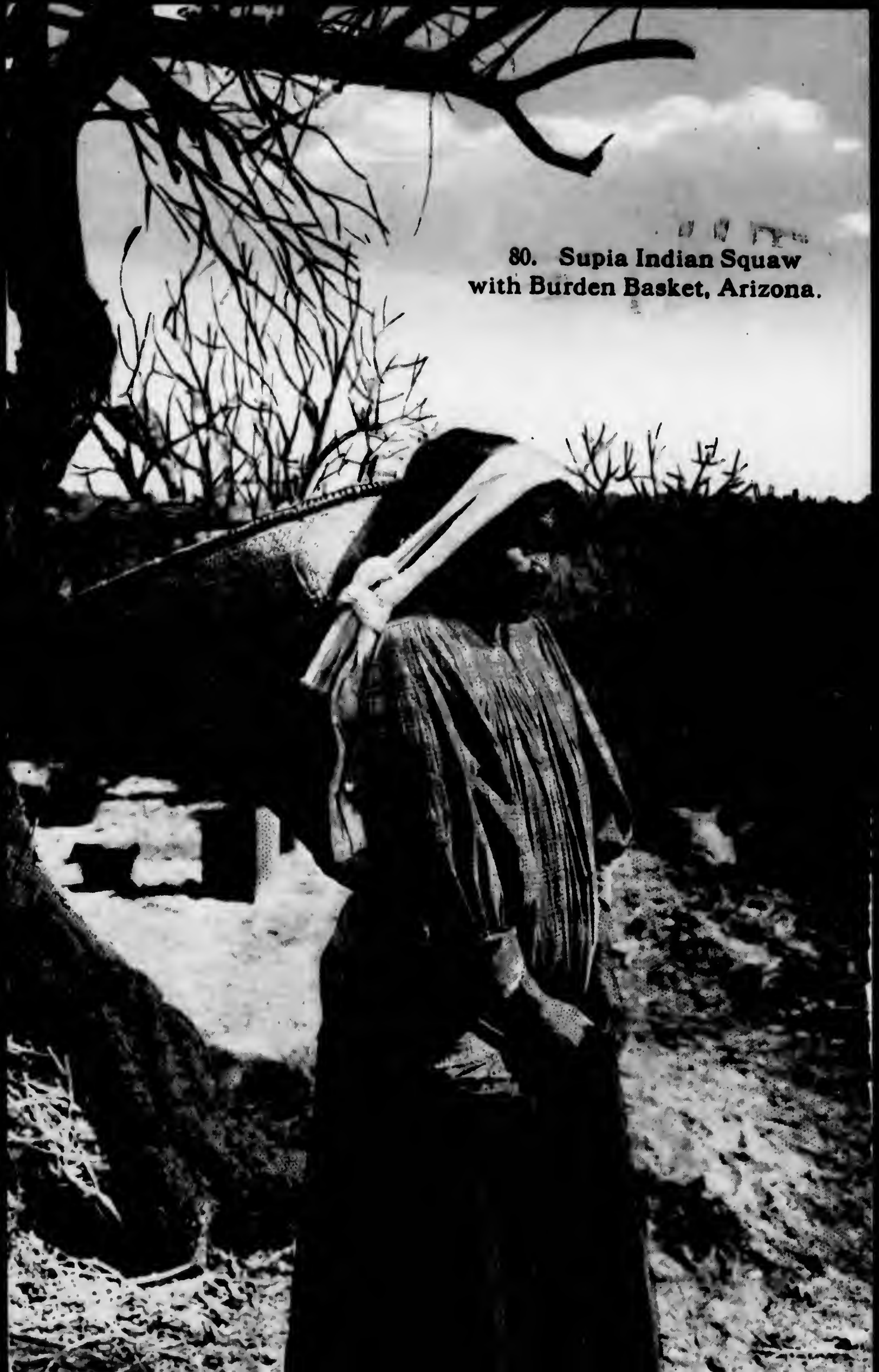
ALASKA AND NORTHERN INDIAN BASKETS, ON EXHIBITION AND FOR SALE AT
MRS. FROHMAN'S, THIRTEENTH AND WASHINGTON STS., PORTLAND, OR.



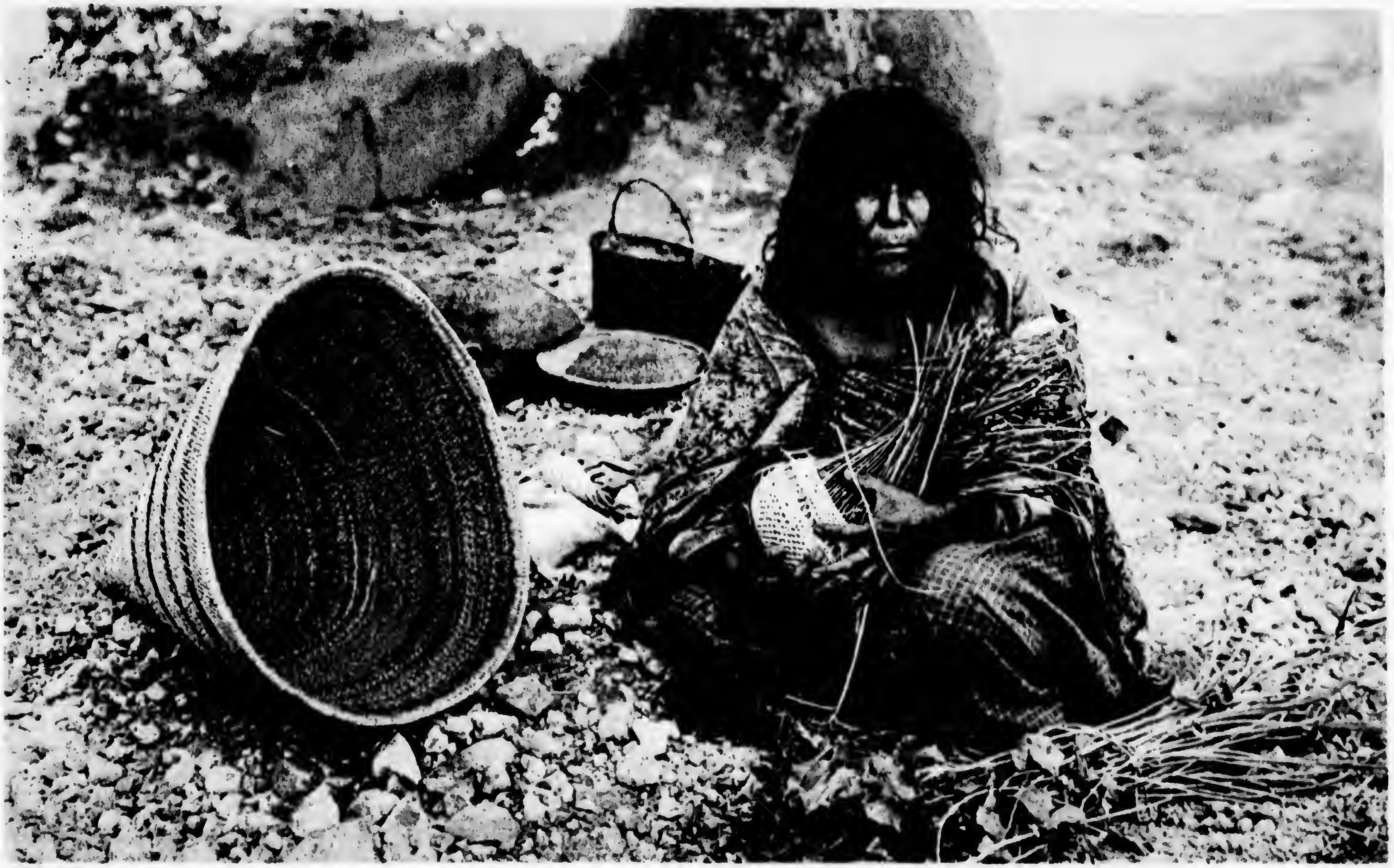
THE PROBLEM OF LISBETH

Century Mag. June 1904.

[Not a basket article]



80. Supia Indian Squaw
with Burden Basket, Arizona.



10983 SUPAI SQUAW WEAVING BASKET, CATARACT CANYON, ARIZONA

FRED HARVEY

POST CARD

"PHOSTINT" CARD MADE ONLY BY DETROIT PUBLISHING CO

ALBUQUERQUE
NOV 5
6 PM
N. MEX.

Albuquerque, Nov. 4

Hope you didn't freez up in Mont. I am just thawing out - have been warm all day for the first time in weeks. If a snow storm strikes the valley I am coming home P.D.Q.
V.B.

THIS SPACE MAY BE USED FOR MESSAGE.

Dr. C. Hart Merriam
Washington
D.C.
1919 - 16th St.

THIS SPACE FOR THE ADDRESS.

SUPIA INDIAN SQUAW WITH BURDEN BASKET, ARIZONA.

The Supia Indian Village is romantically situated in Cataract Canyon about fifty miles West of Grand Canyon and about one hundred miles from Williams, Arizona, surrounded by crags, cliffs and mountains. While the Supia woman may not be regarded as exceptionally proficient in the art of basket making, she at least has the distinction of being the only one to cook meat, seeds and mush in coiled willow trays, lined with clay. Their baskets are in three forms, the burden basket, the bowl-like tray and a willow water bottle covered with pinon pitch.

Winslow Ariz
Sept 27.

Dear C.H. -

Here is an addition to your basket collection. I go to Los Angeles in the morning to meet Ak & others. Will let you hear from me again soon. Ed.

34031

C. T. PHOTOCHROM

POST CARD

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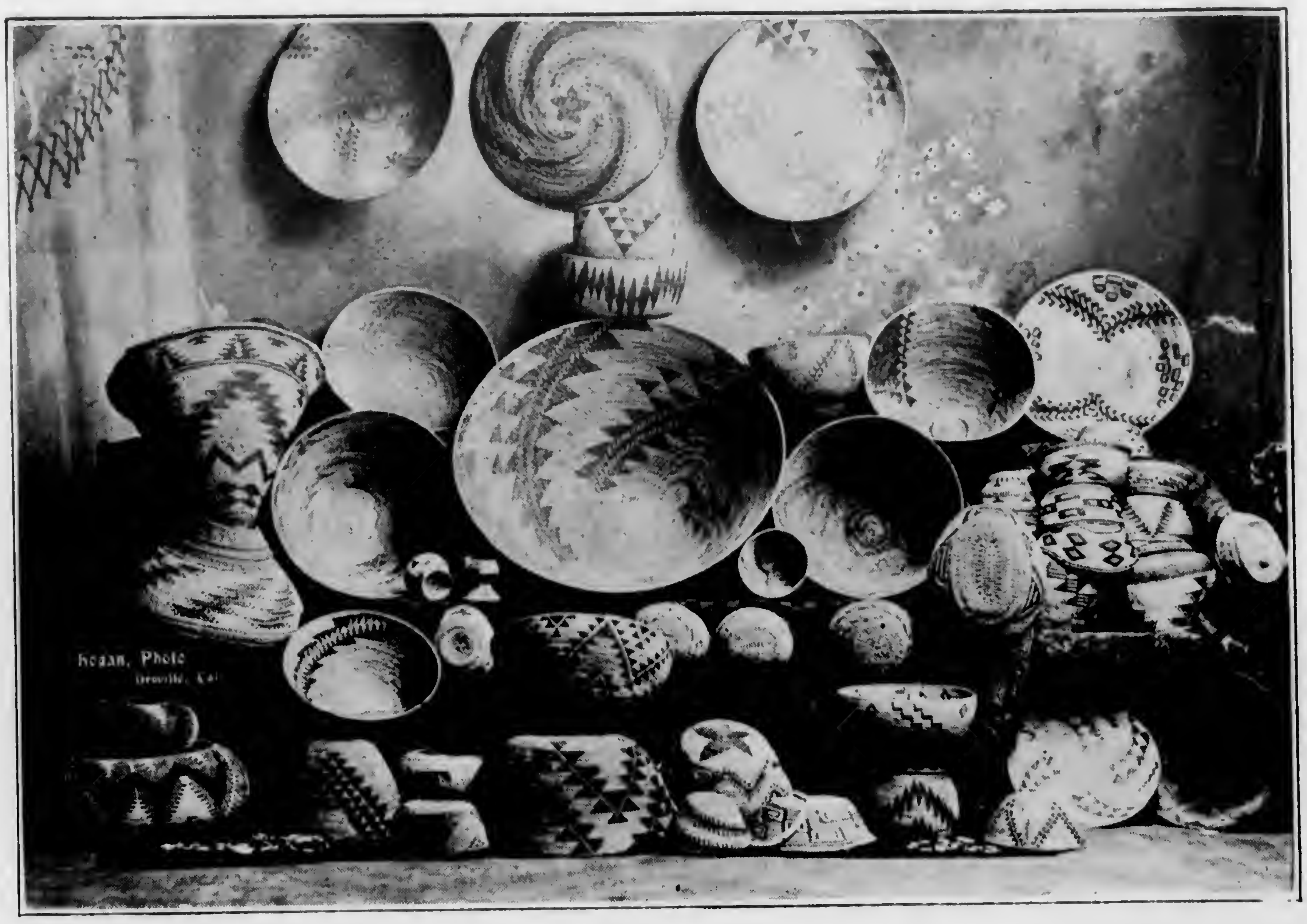
R.P.O.

THIS SPACE FOR ADDRESS ONLY.

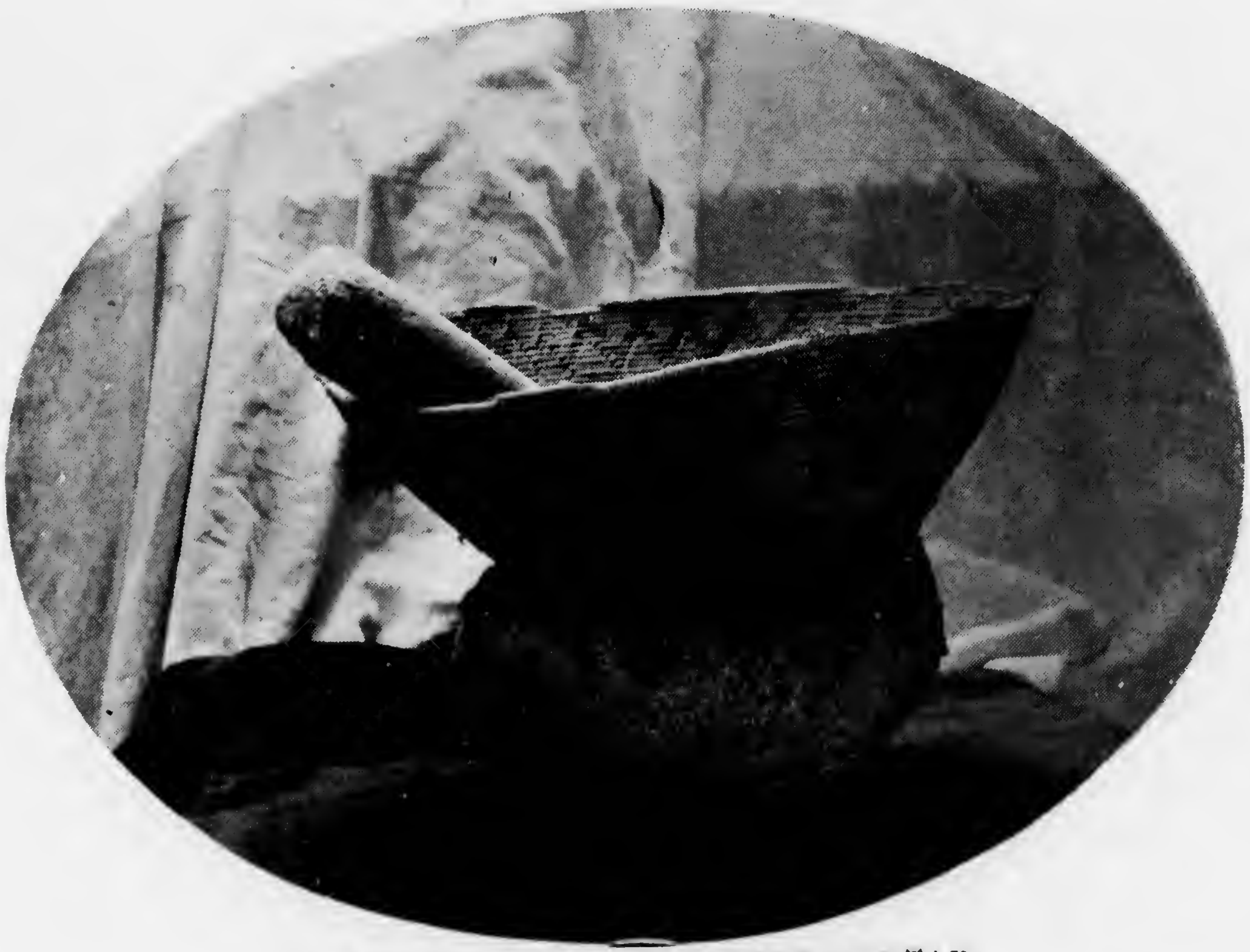
Dr. C. Hart Merriam
Lagunitas
Calif.
Marin Co.

Oct. 1902.

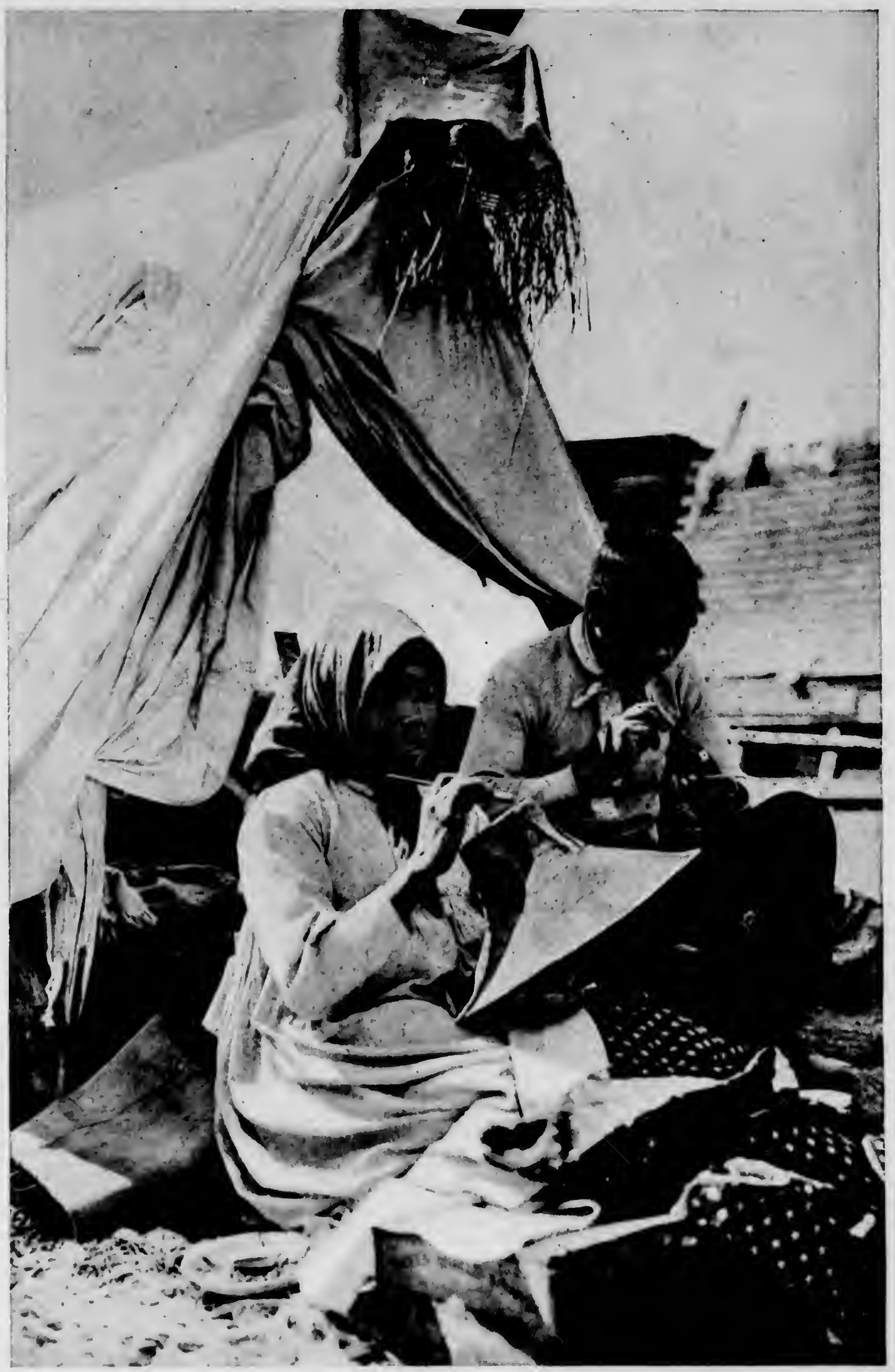


AN ART OF THE FIRST CALIFORNIANS.

March 1901.



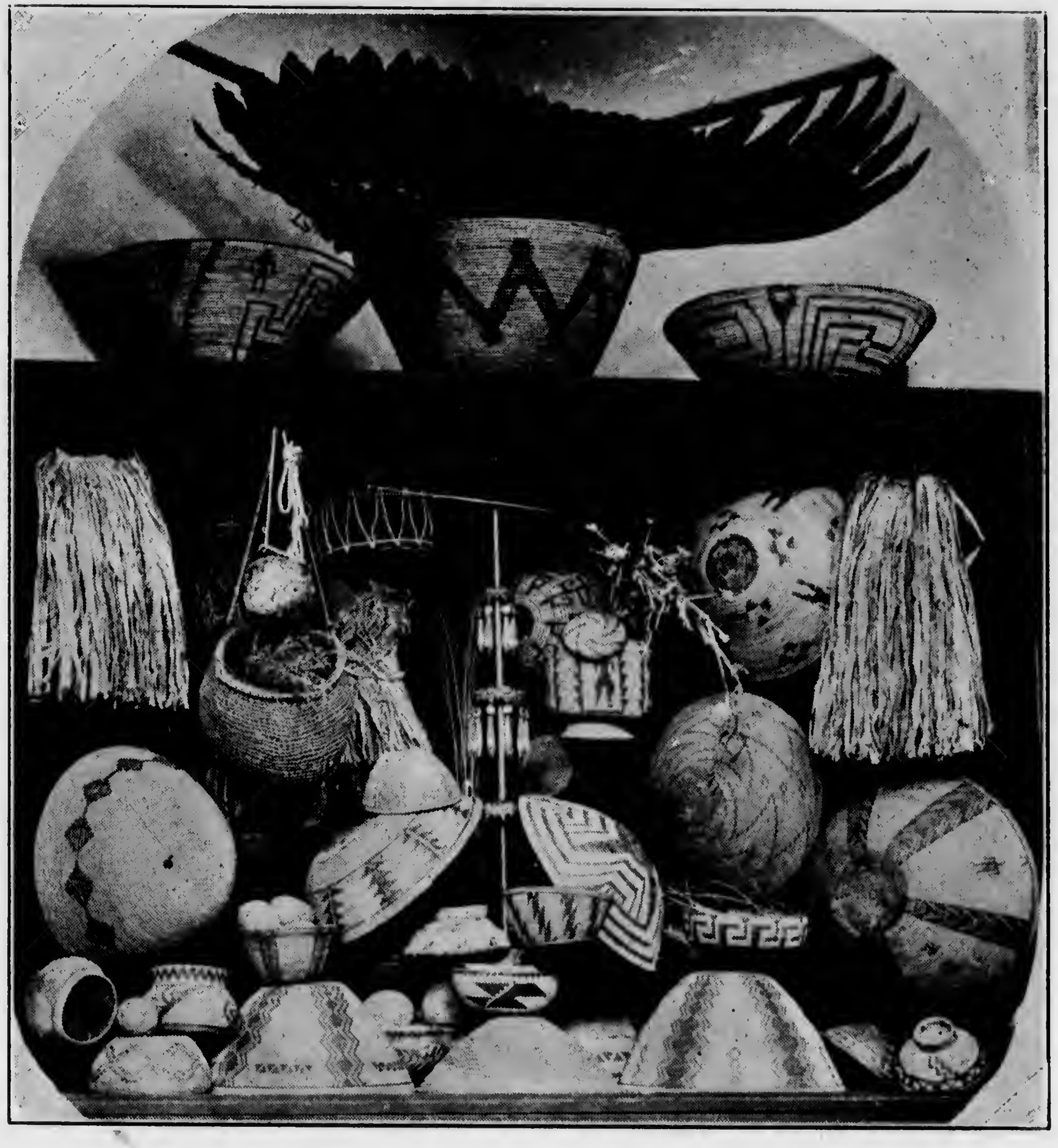
CALIFORNIA INDIAN BASKET-MORTAR.



From a photograph

"NEAR HIM HIS SQUAW EMBELLISHED A BEAUTIFULLY WOVEN HAT"

Century Magazine - June 1904. [Not a basket article]



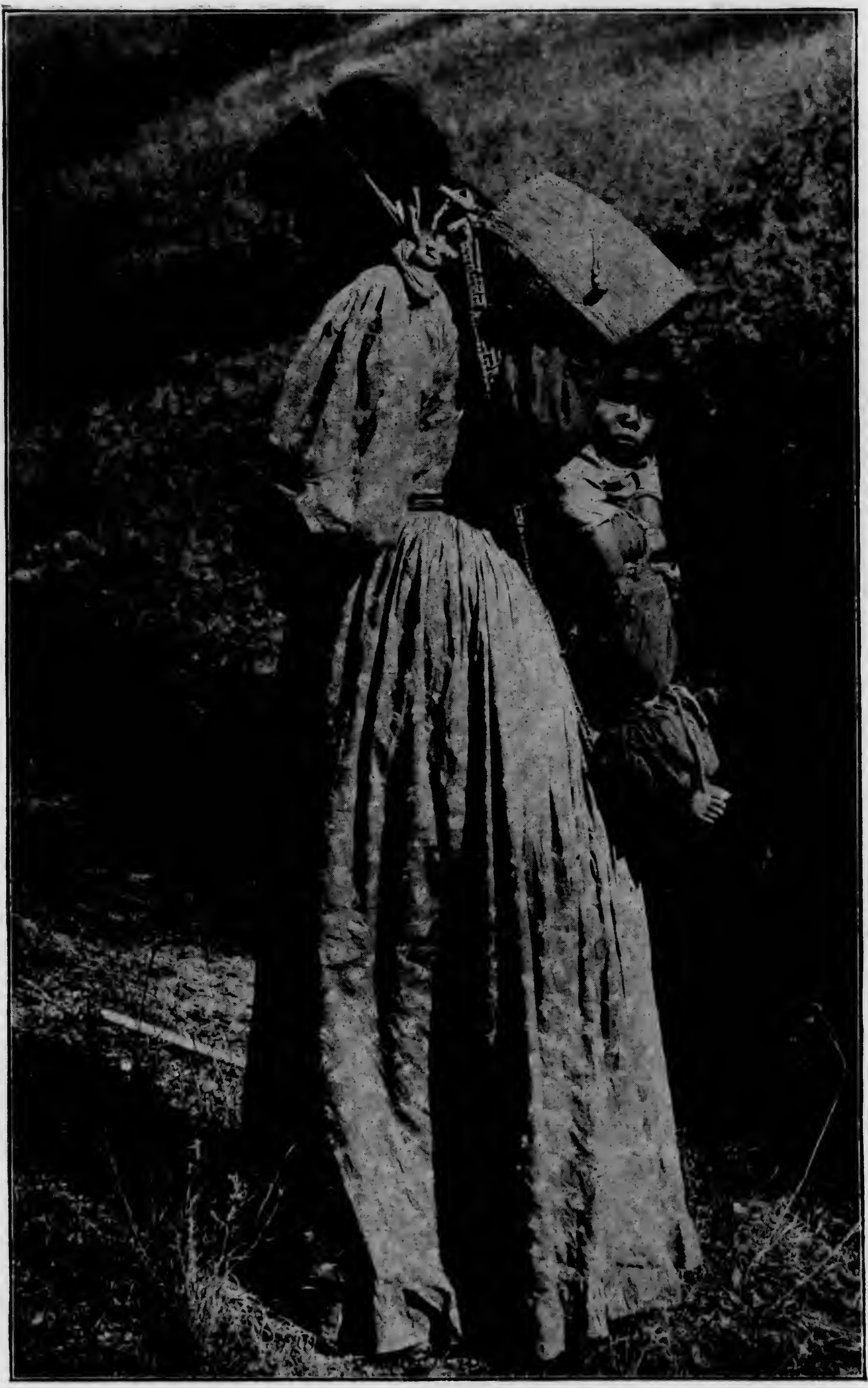
SOUTHERN CALIFORNIA INDIAN BASKETS, CRADLE, WOMEN'S SKIRTS, WING OF CALIFORNIA CONDOR GIVEN "H. H." BY COAHUIA INDIANS, ETC.

Land of Sunshine - XIV, 207, March 1901.

Alaska and Northern Indian Baskets and Curios

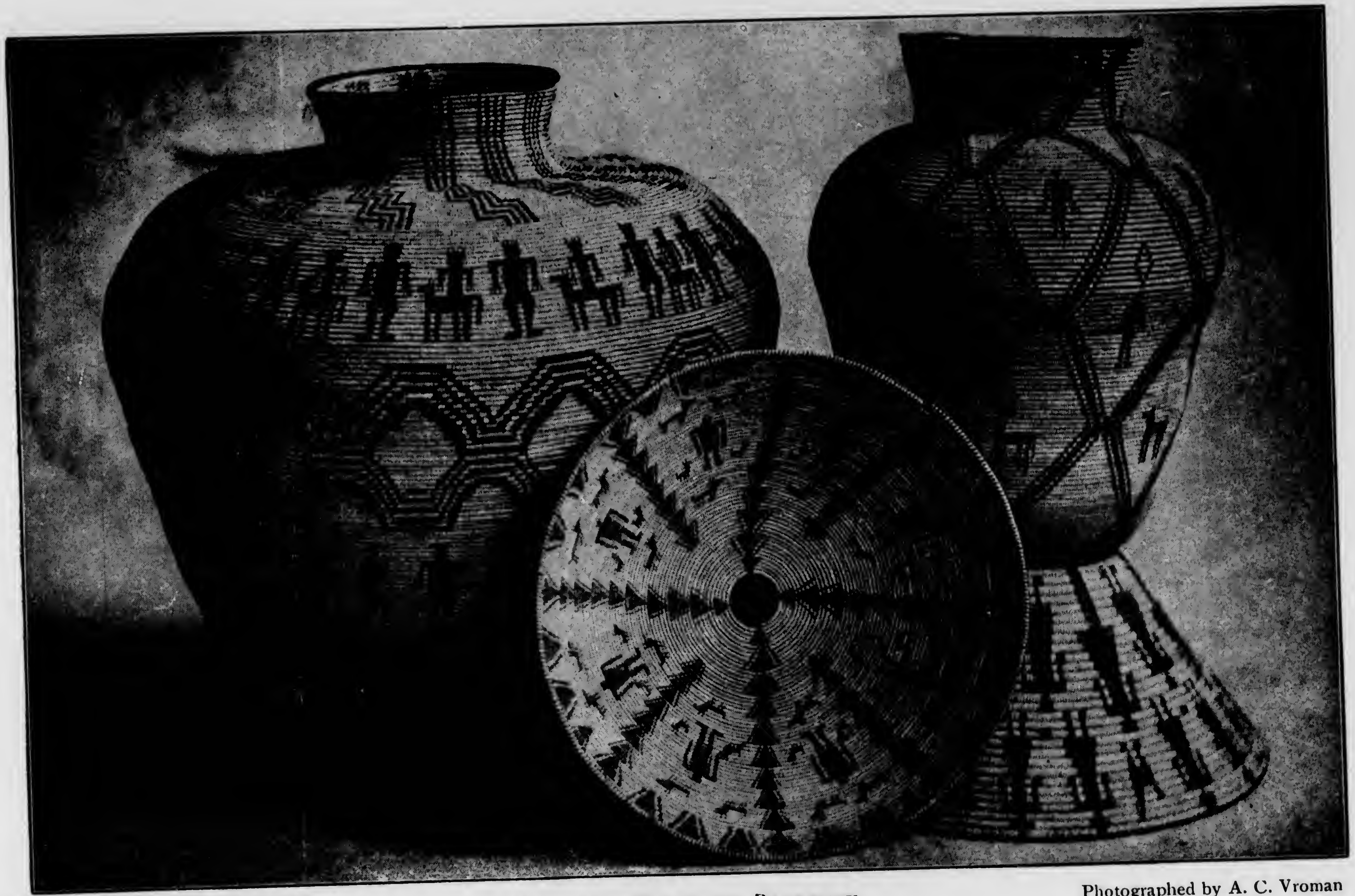
ON EXHIBITION AND FOR SALE AT

MRS. FROHMAN'S BASKET ROOMS, 121 Thirteenth Street, Cor. Washington.



Desert inhabitants. Photo by F. J. Koch.

Outdoor Life - 1906.



Modified Forms on Basketry

Photographed by A. C. Vroman

Date ____________________

MESSRS. DOUBLEDAY, PAGE & COMPANY
133-135 & 137 E. 16th Street
New York City

Dear Sirs:

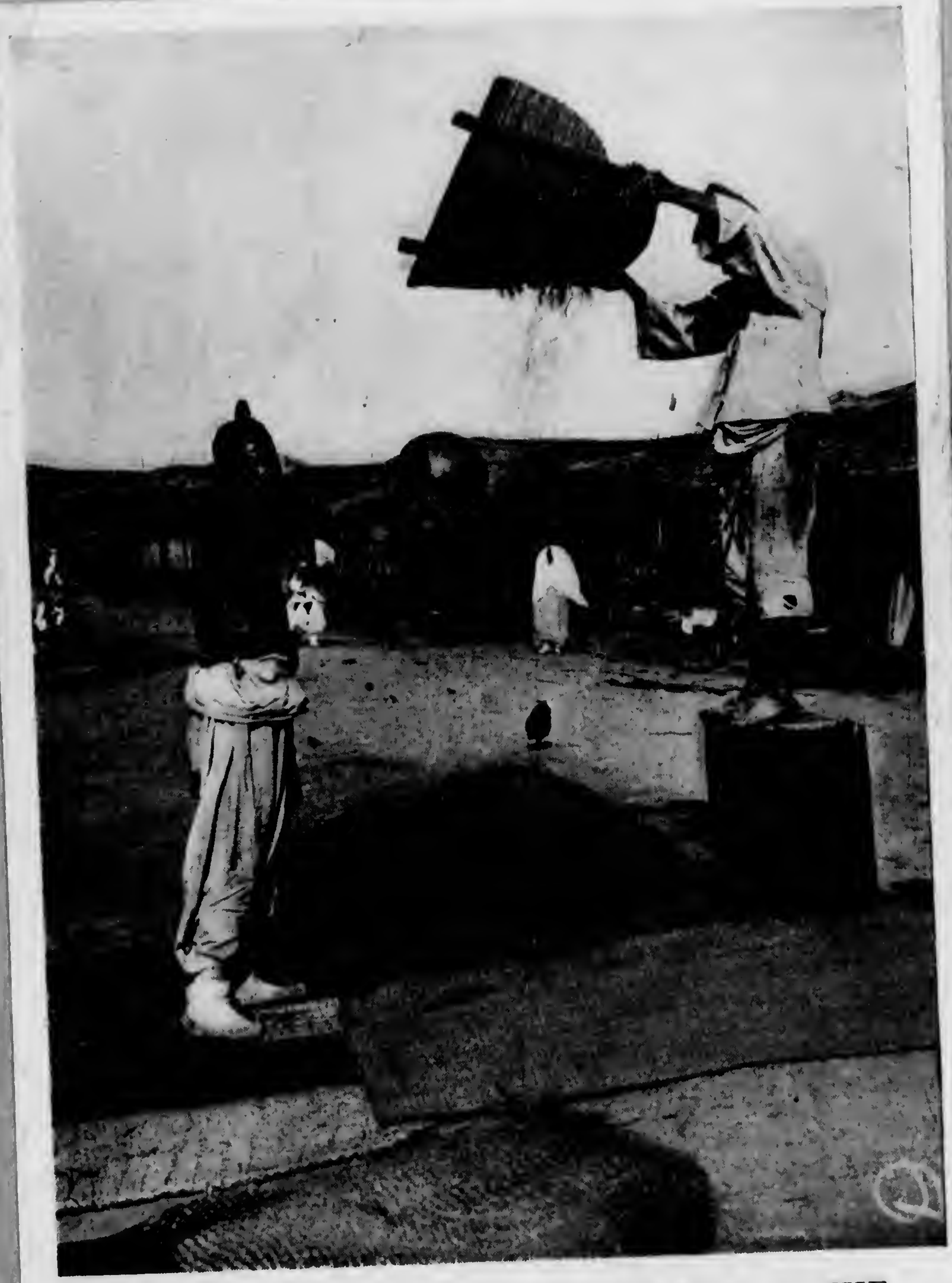
Please send me the two volumes by Otis Tufton Mason, entitled "**Indian Basketry,**" with 46 plates in color, 200 full-page inserts, and more than 250 text cuts, for which I agree to pay $15.00 (plus 70 cents for cost of carriage).

Name ____________________

Address ____________________

____

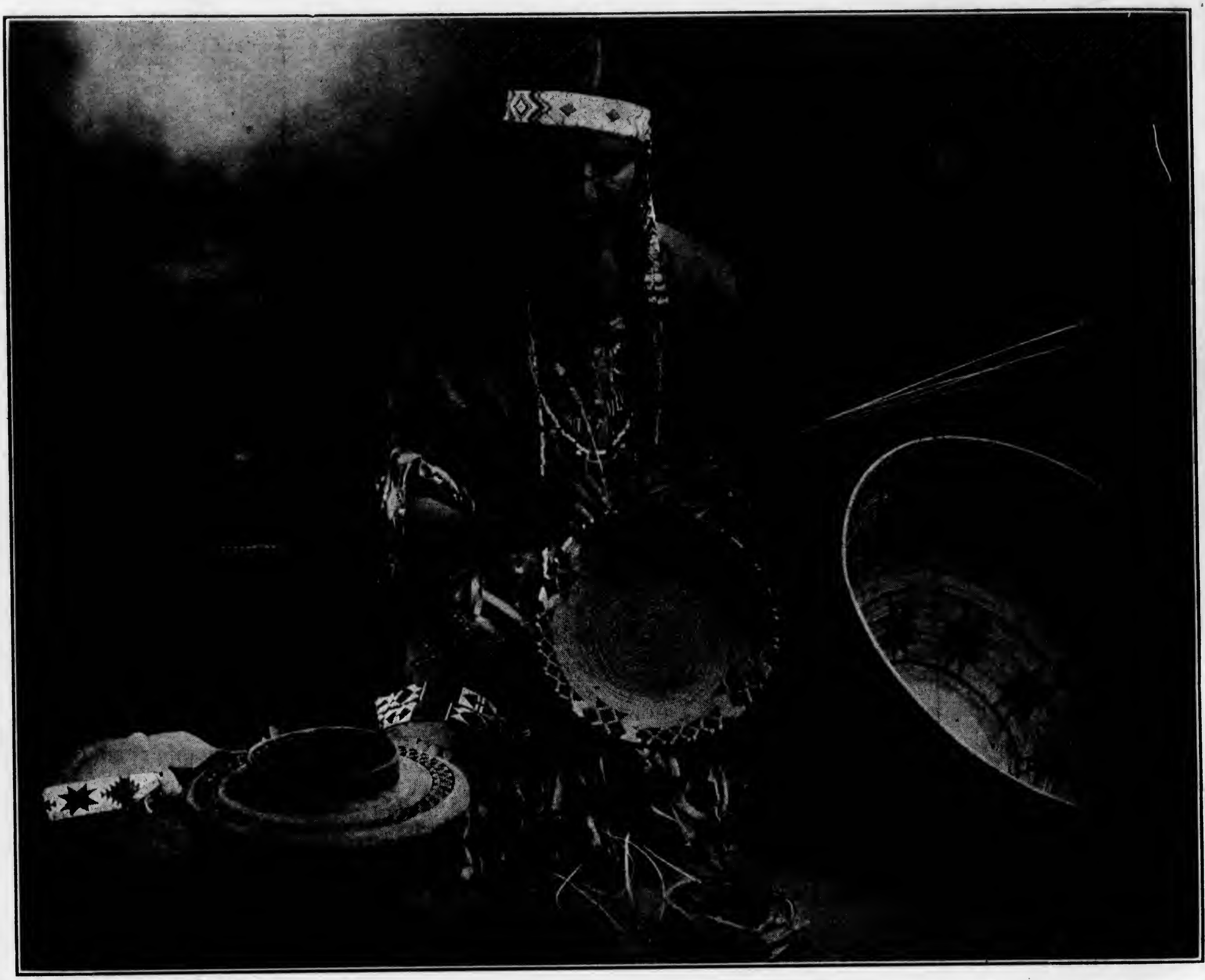
Books will be sent by express "collect," unless we are otherwise instructed. [BDB-101]



WINNOWING CORN IN THE MIDDLE OF THE STREET AT CHEMULPO, Korea.

Worlds Work, p. 4521, March 1904.

Vol. 2, No. 5 Calif. Indian Herald San Francisco, Calif., May, 1924 Fifteen Cents



Cut loaned by Sunset Magazine.

Rose Harris, eighteen years old, has a serious purpose in life. She makes beautiful baskets but will not sell them. Her ambition is to place on record in enduring form the art of her vanishing people. With skill and devotion she weaves into varied patterns the symbols of their legends and religious beliefs.

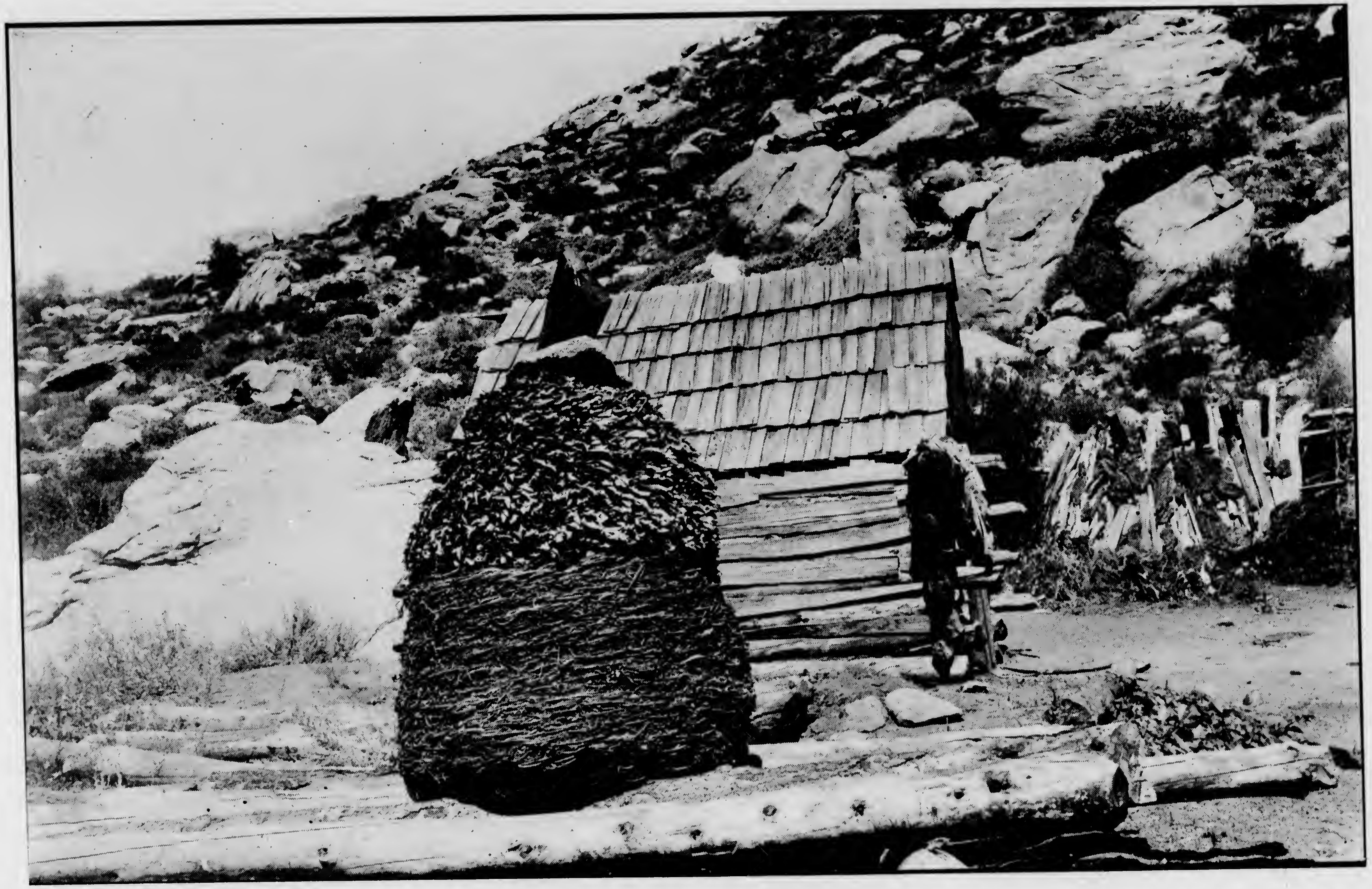
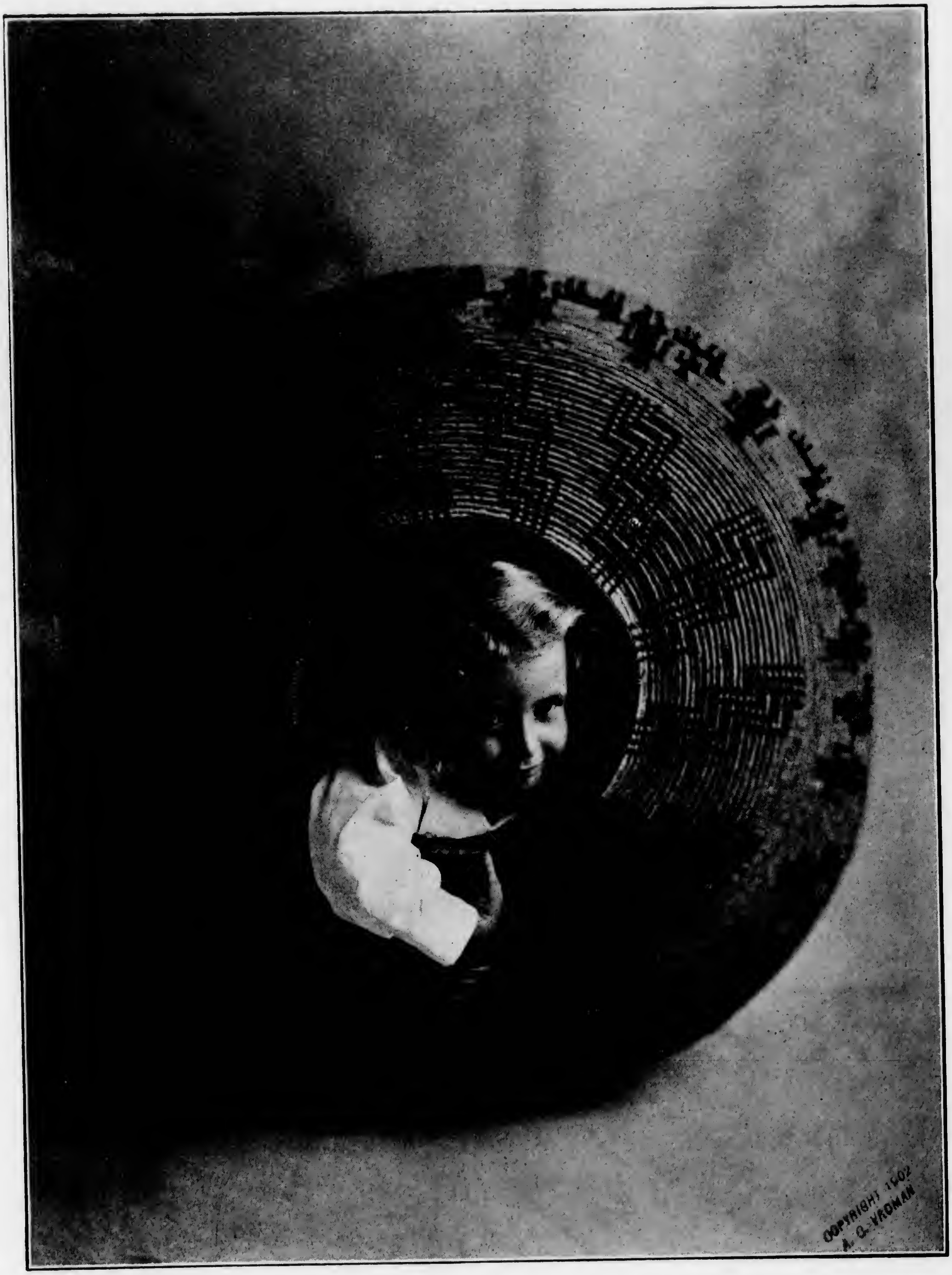


Photo by Chas. F. Lummis

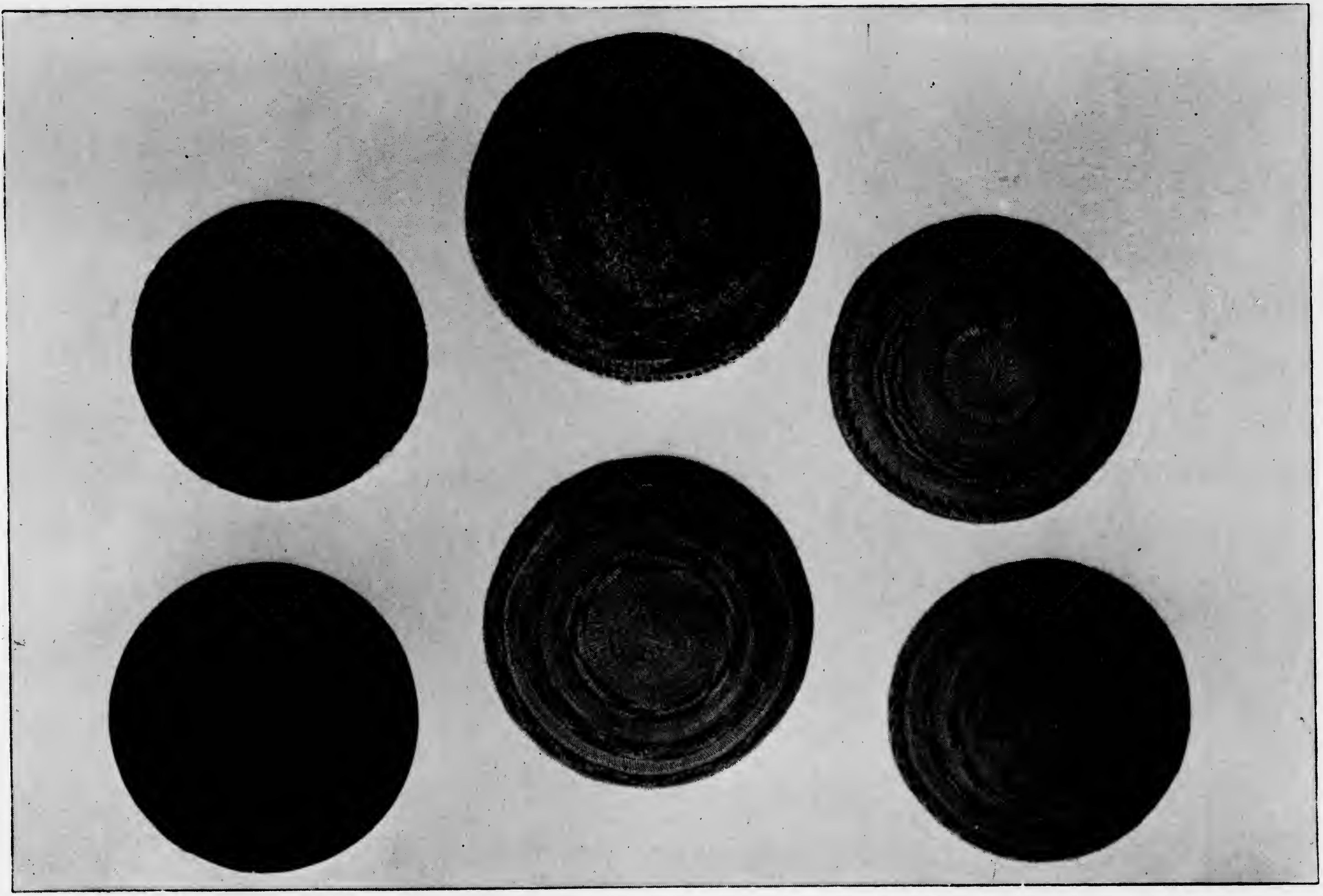
A BASKET GRANARY OF ACORNS
(On a Mission Indian "Reservation" in Southern California)

Out West, vol. 28, p452, June 1908.

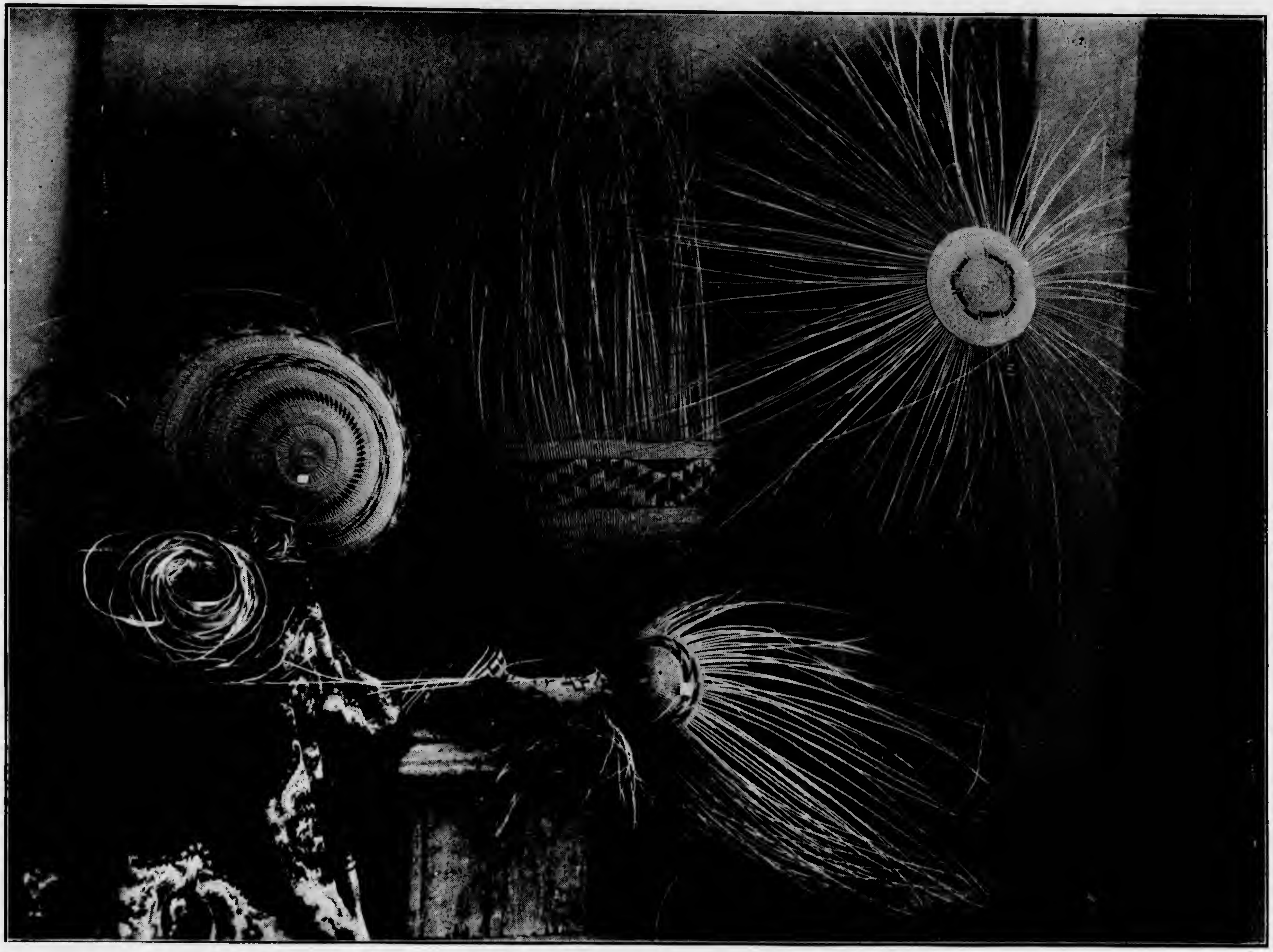


OLD AND NEW CALIFORNIA. *Copyright 1902 by A. C. Vroman.*

Out West, Jan. 1903.



A Group of Pomo Baskets. Carl Purdy, Out West, Jan. 1902.



Basket Materials and Foundations.

Carl Purdy, Out West, Jan. 1902.

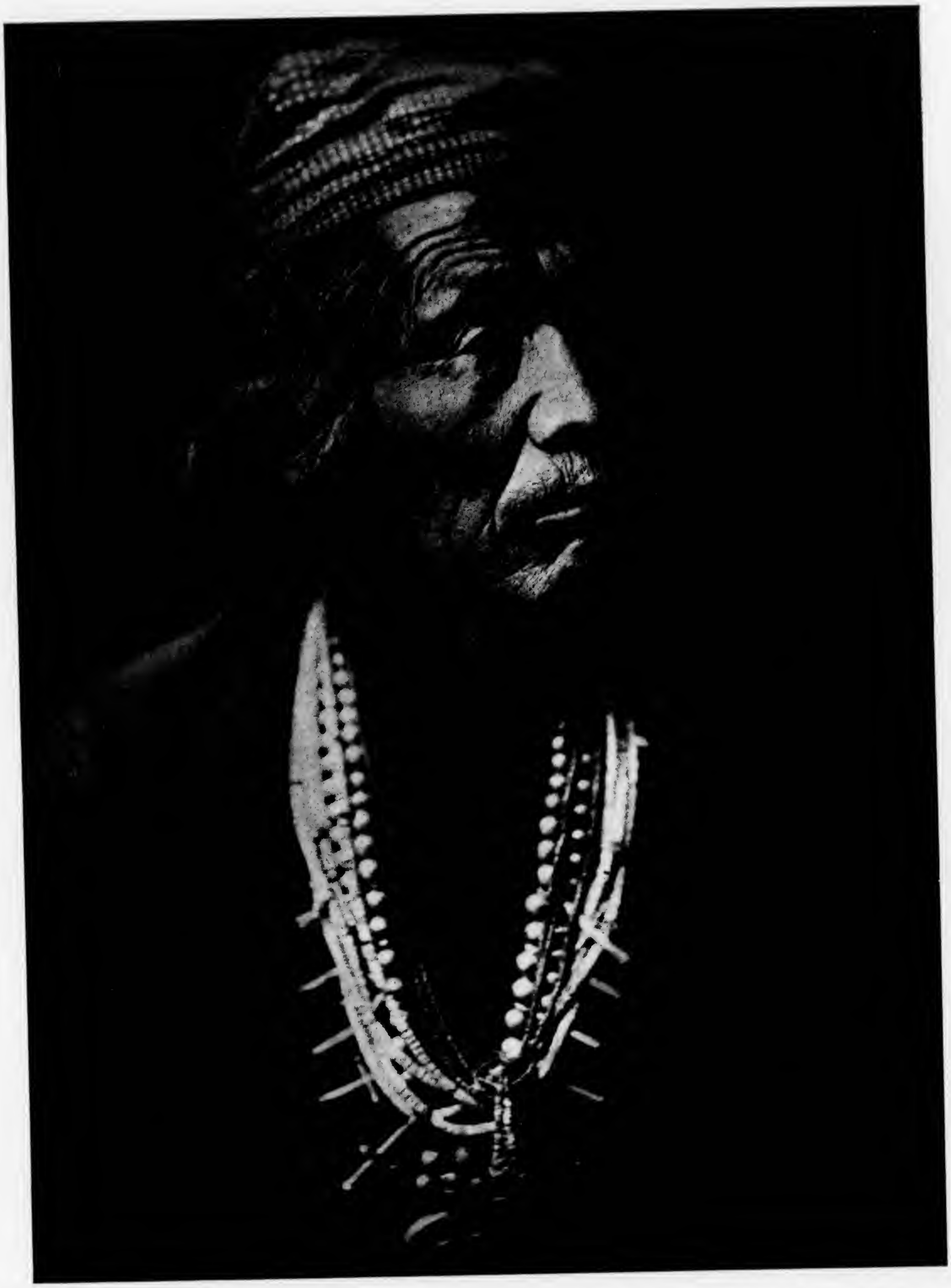


Photo and copyright by Edward S. Curtis

NESJAJA HATALI: NAVAHO

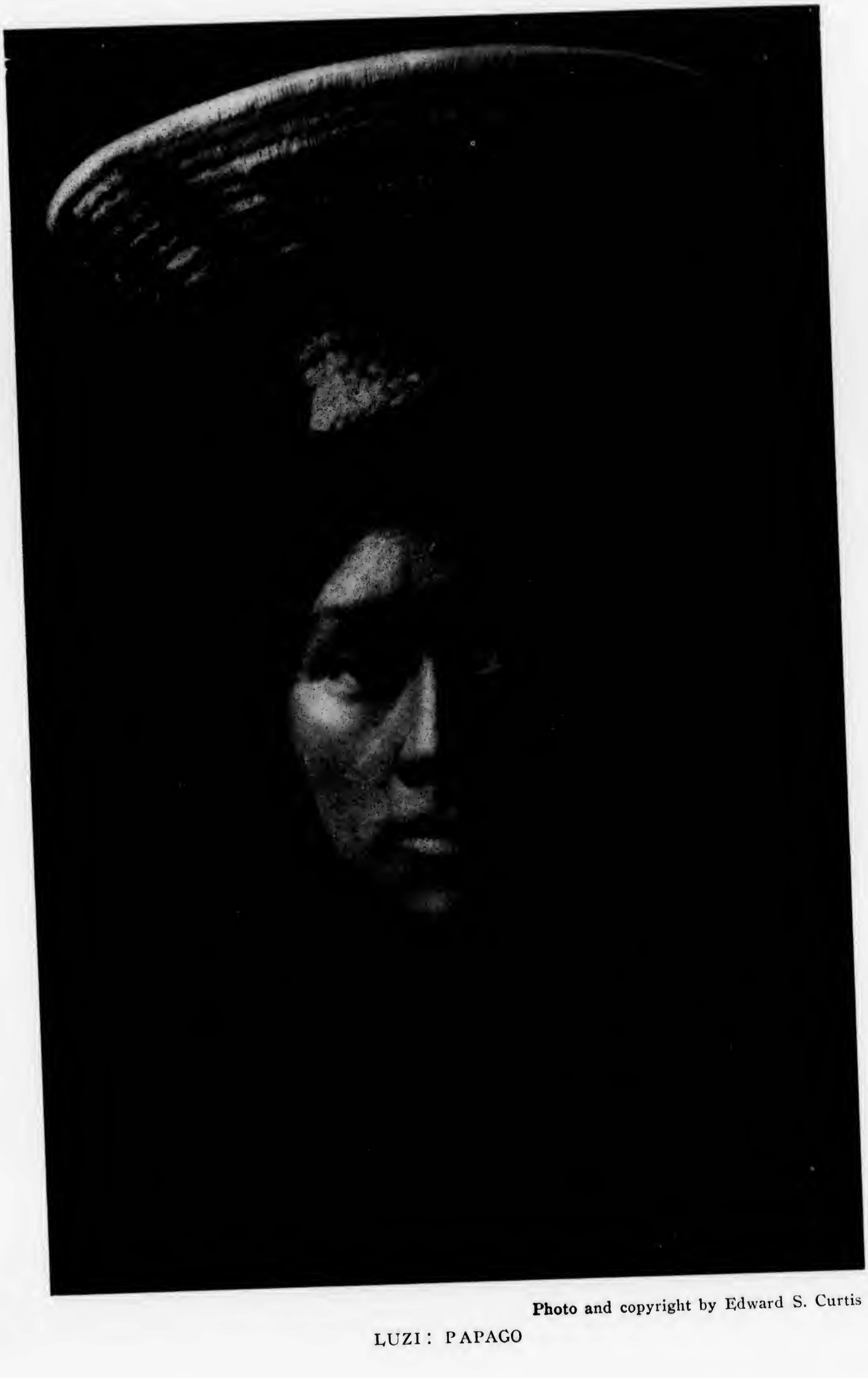


Photo and copyright by Edward S. Curtis

LUZI: PAPAGO

Illustration of beautiful feather basket
evidently from coast region of central Calif. -
Holmes, 6th Ann. Rept. Bur. Eth. for 1884-85,
fig. 332 p. 227, 1888.

BASKETS

SAN JOAQUIN VALLEY
CALIFORNIA

216

In an article on "California Tribes" in Schoolcraft V, the author, apparently Schoolcraft, says: "The females construct, with much ingenuity, baskets 217 of willow or osier, for gathering and cleaning these seeds, and for transporting them to their lodges or places of depot, to be stored up for future use. These several operations are exhibited in Plates 26, 27, 28." [Plates are entitled "Cleaning grass seed," "Gathering grass seed," and "Transporting water and grasssseed," San Joaquin Valley, Calif.]

--Schoolcraft, Indian Tribes, V, 216-217 and plates between, 1855.

BASKETS CALIFORNIA

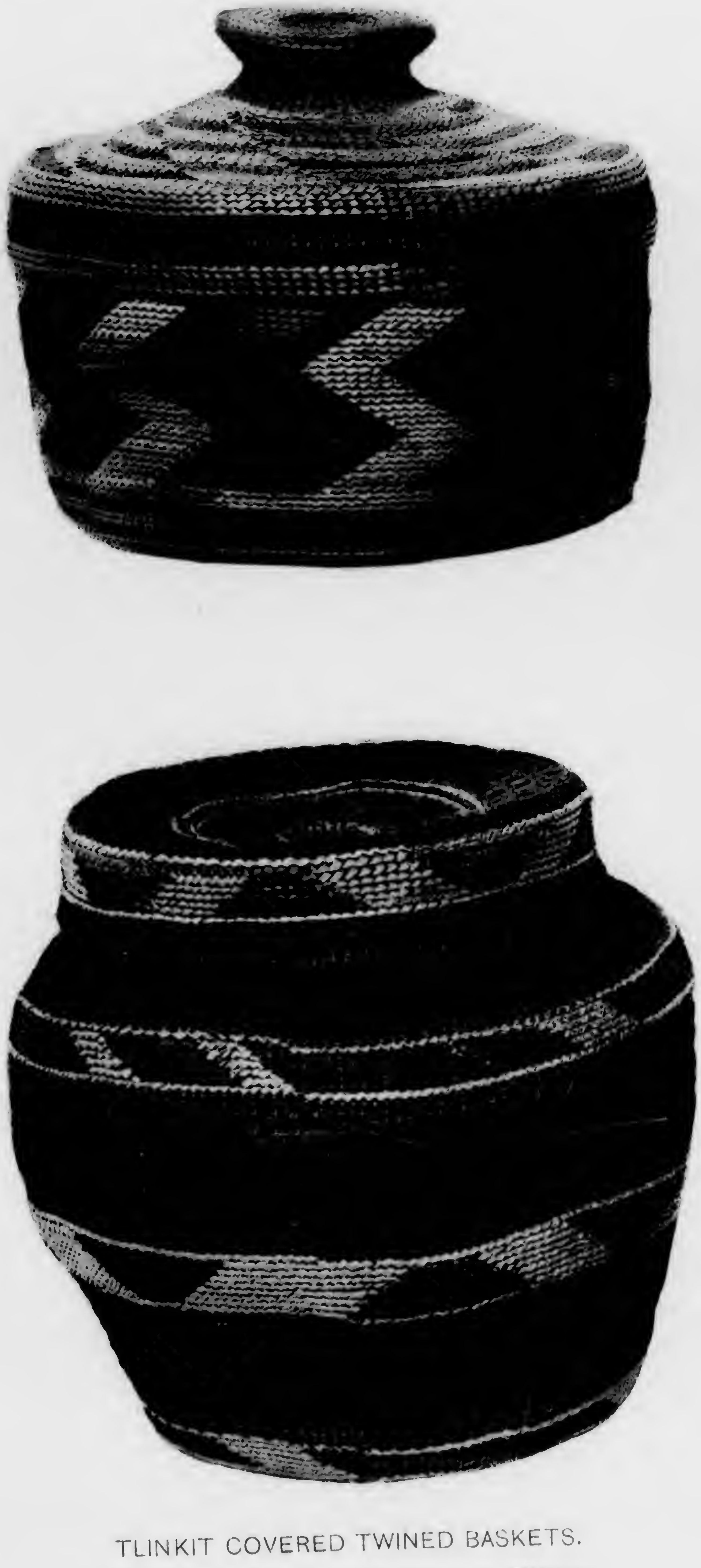
In an article on "manners and customs" in Schoolcraft V, the author, apparently Schoolcraft, speaks of "the ingenious mode of basket-making, in California," and refers to the accompanying plate, entitled "Female Indian of California making baskets—Sacramento Valley."//

--Schoolcraft, Indian Tribes, V, 80 and plate facing, 1855.

In an article on "Indian customs of California," E.M.Kern says: "In the manufacture of their baskets and socks, they display much neatness and taste, particularly in those covered with feathers, generally, from the summer duck, and scalps of the red-headed woodpecker, bound round the top with beads of their own manufacture.

In cleaning the grass seed, they use a flat basket; this operation they perform with great rapidity, throwing the seed up and catching it again, the wind separating the chaff from the seed."

--E.M.Kern, 1853, in Schoolcraft V, 649, 1855.

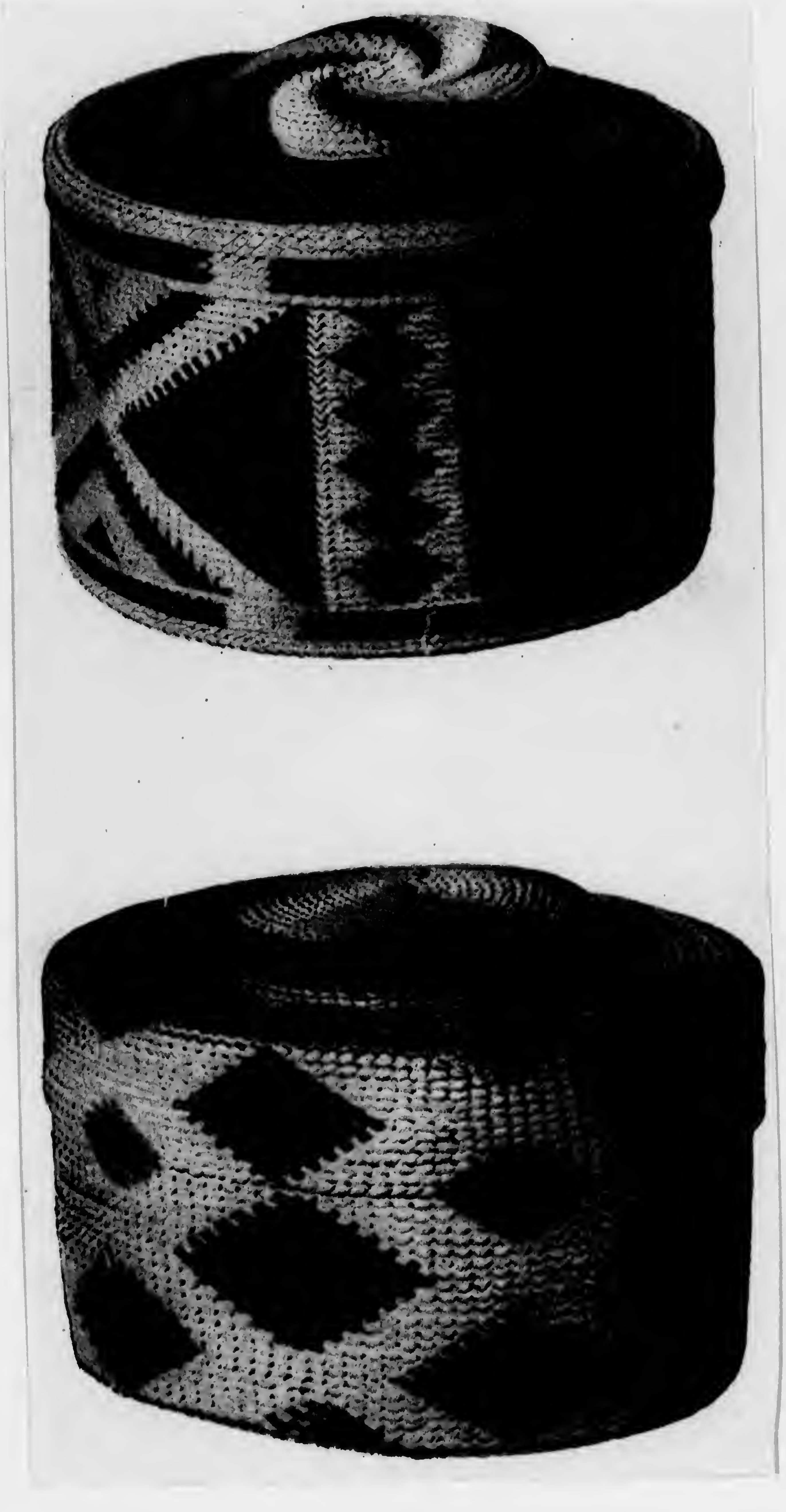


TLINKIT COVERED TWINED BASKETS.

COLLECTED BY F. M. RING, AND G. T. EMMONS.

See page 320.

HELIOTYPE CO., BOSTON



TLINKIT TWINED BASKETS.

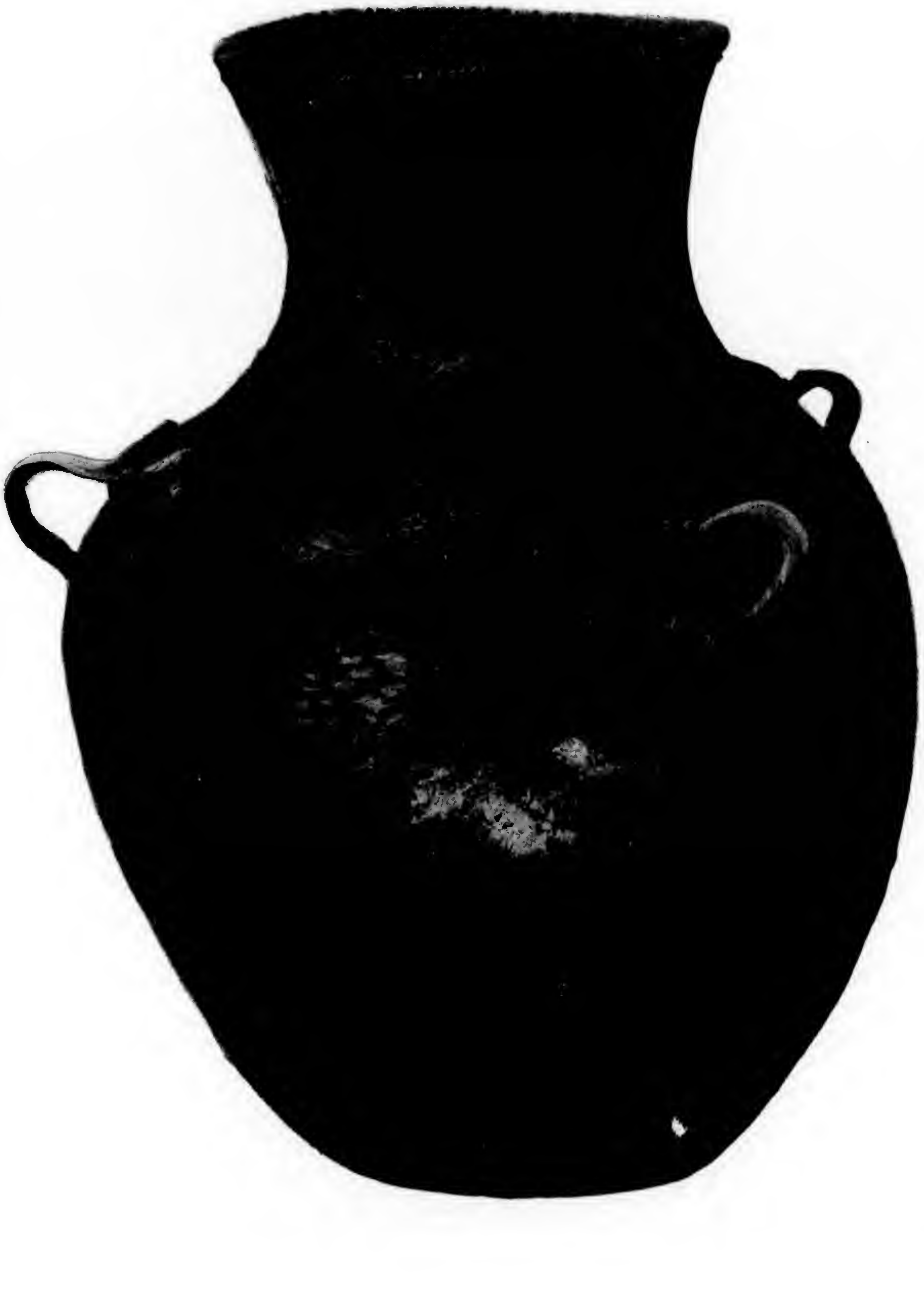
COLLECTED BY J. B. WHITE. SEE PAGE 281.

JULIUS BIEN & CO. LITH. N.Y.

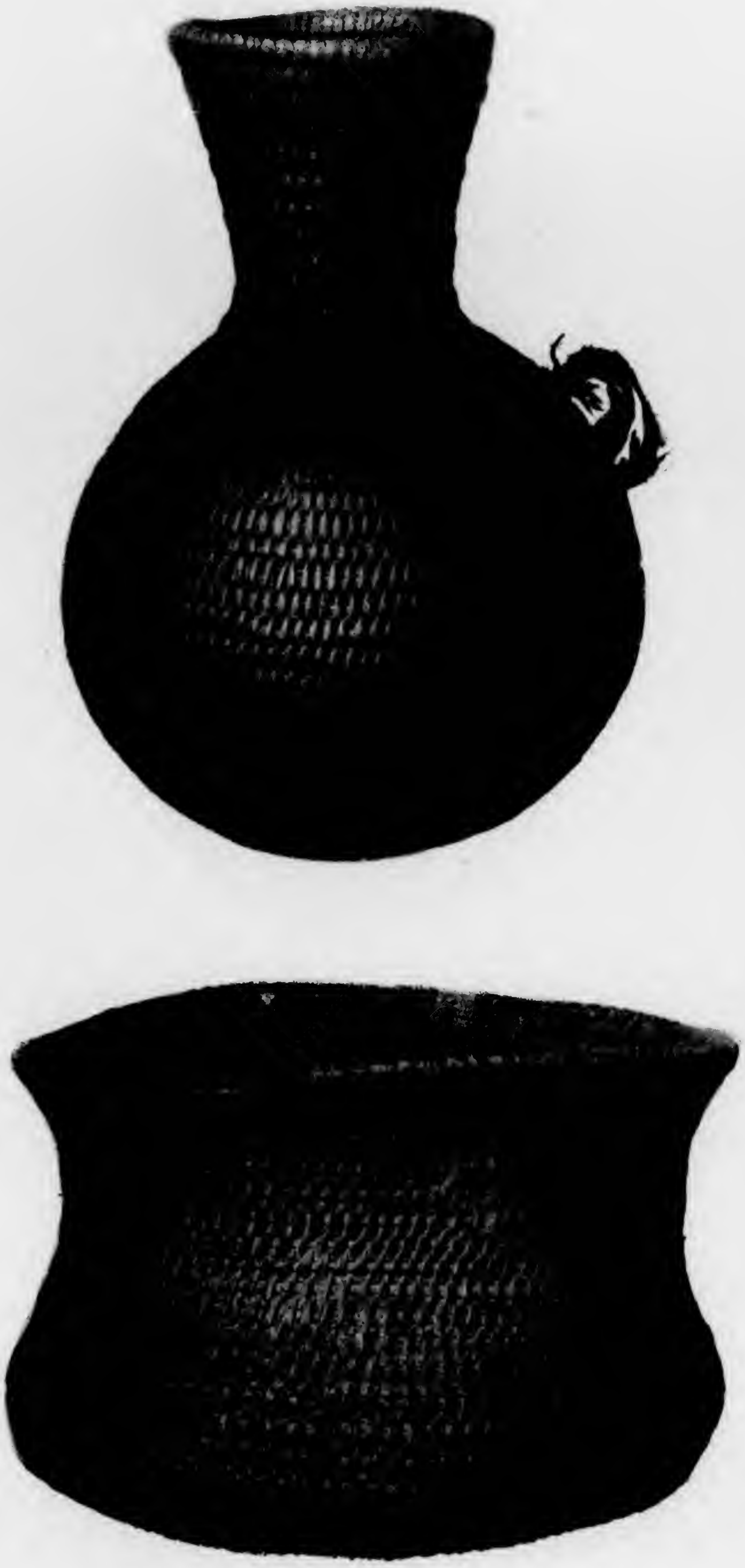
33

259

2



257

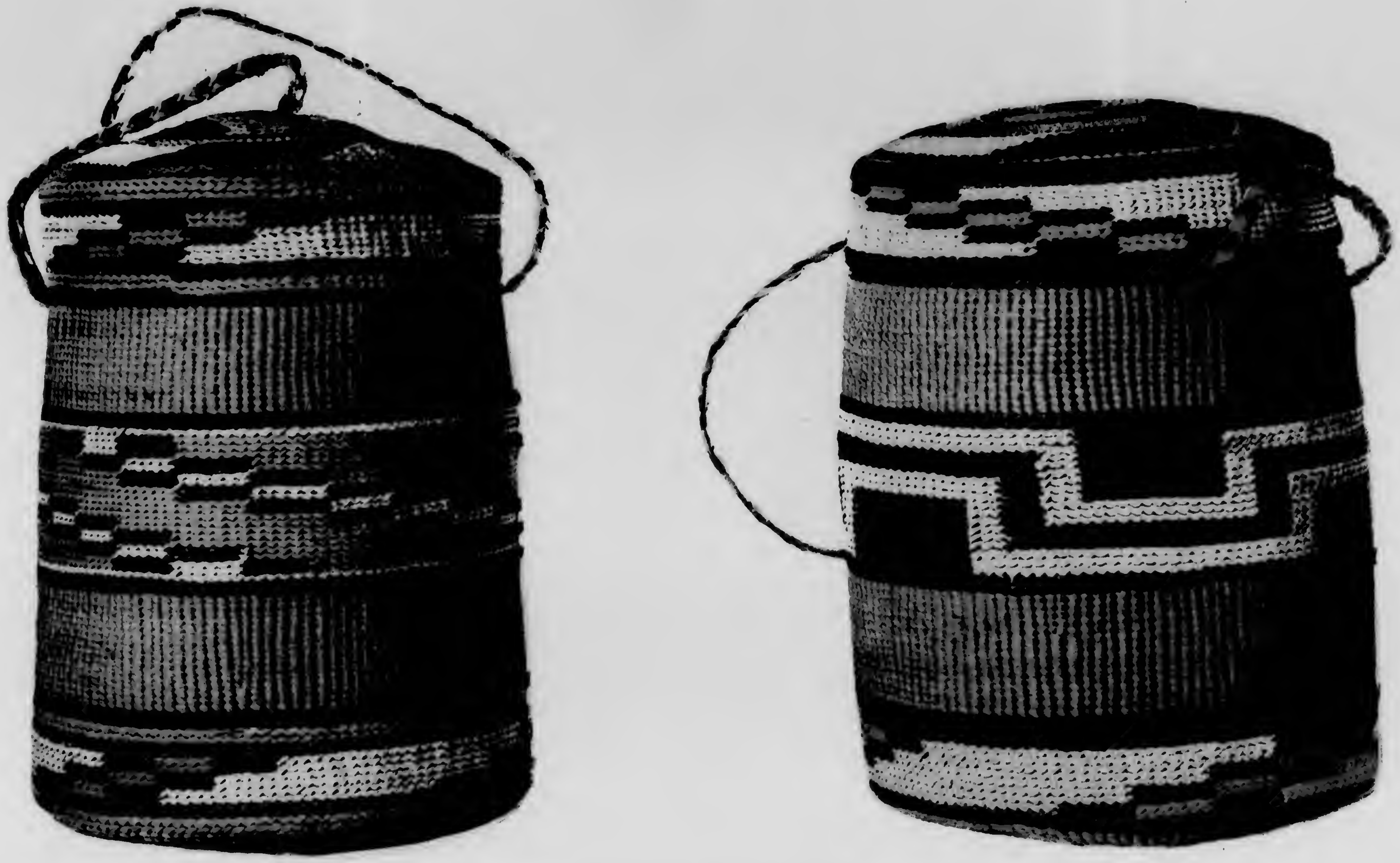


HOPI COILED BASKETRY.

COLLECTED BY JAMES STEVENSON AND V. MINDELEFF.

See page 252.

HELIOTYPE CO., BOSTON.

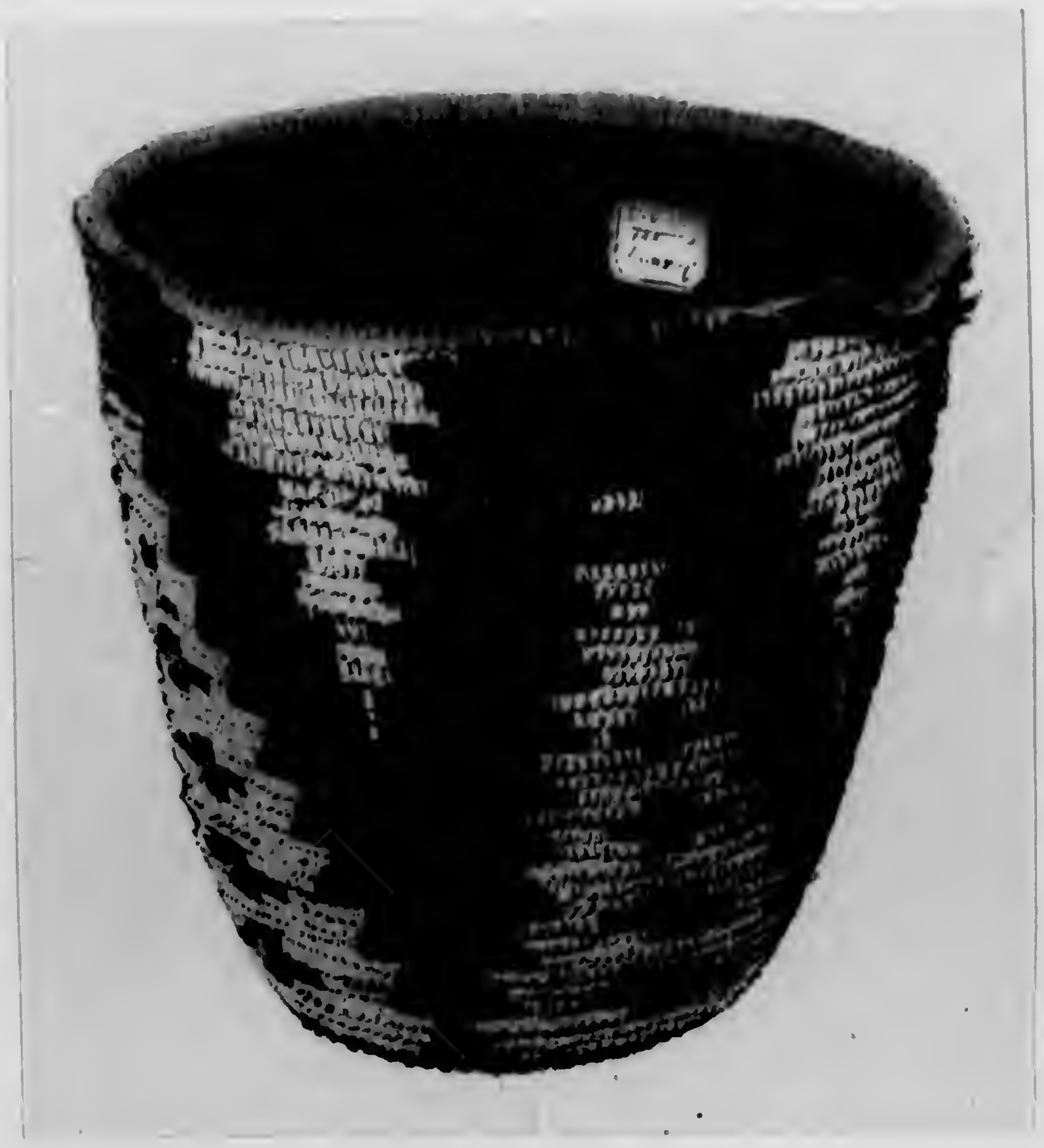


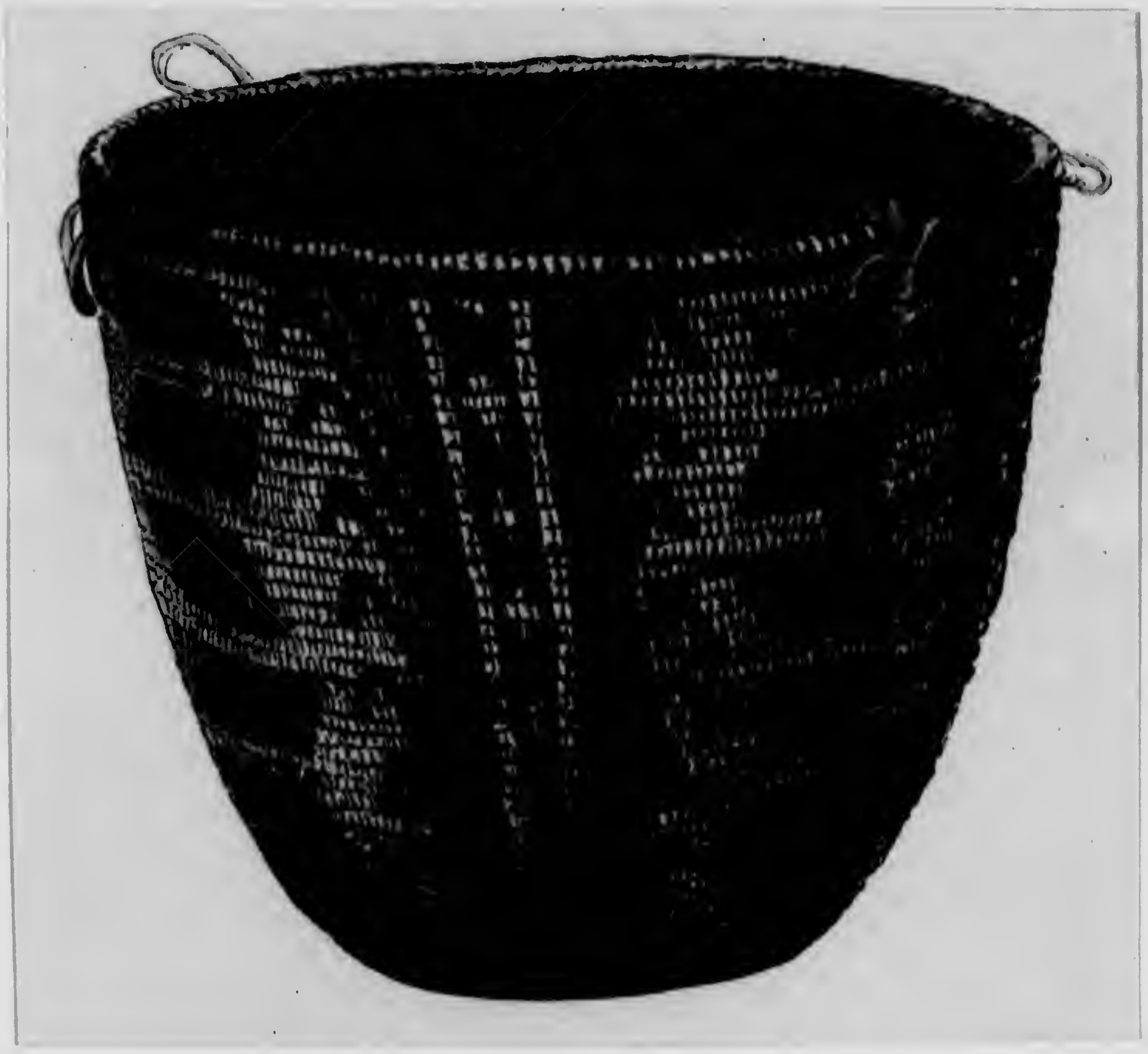
TLINKIT MODERN TWINED BASKETS.

COLLECTED BY G. T. EMMONS.

See page 305.

HELIOTYPE CO., BOSTON



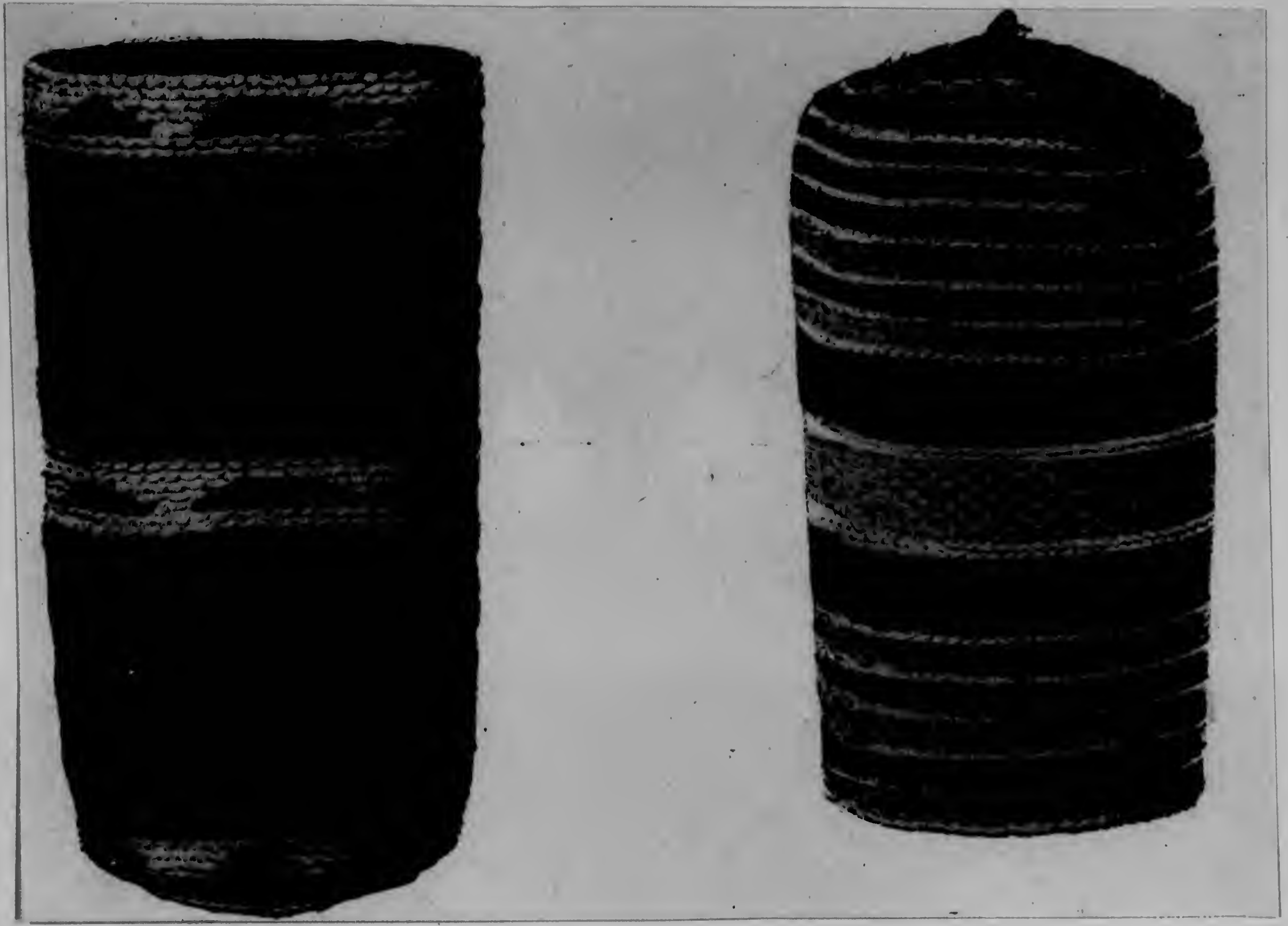


KLIKITAT IMBRICATED BASKETS.
COLLECTED BY MRS. LEVI ANKENY. SEE PAGE 346.

JULIUS BIEN & CO. LITH. N.Y.

Report of U.S. National Museum, 1902.—Mason.

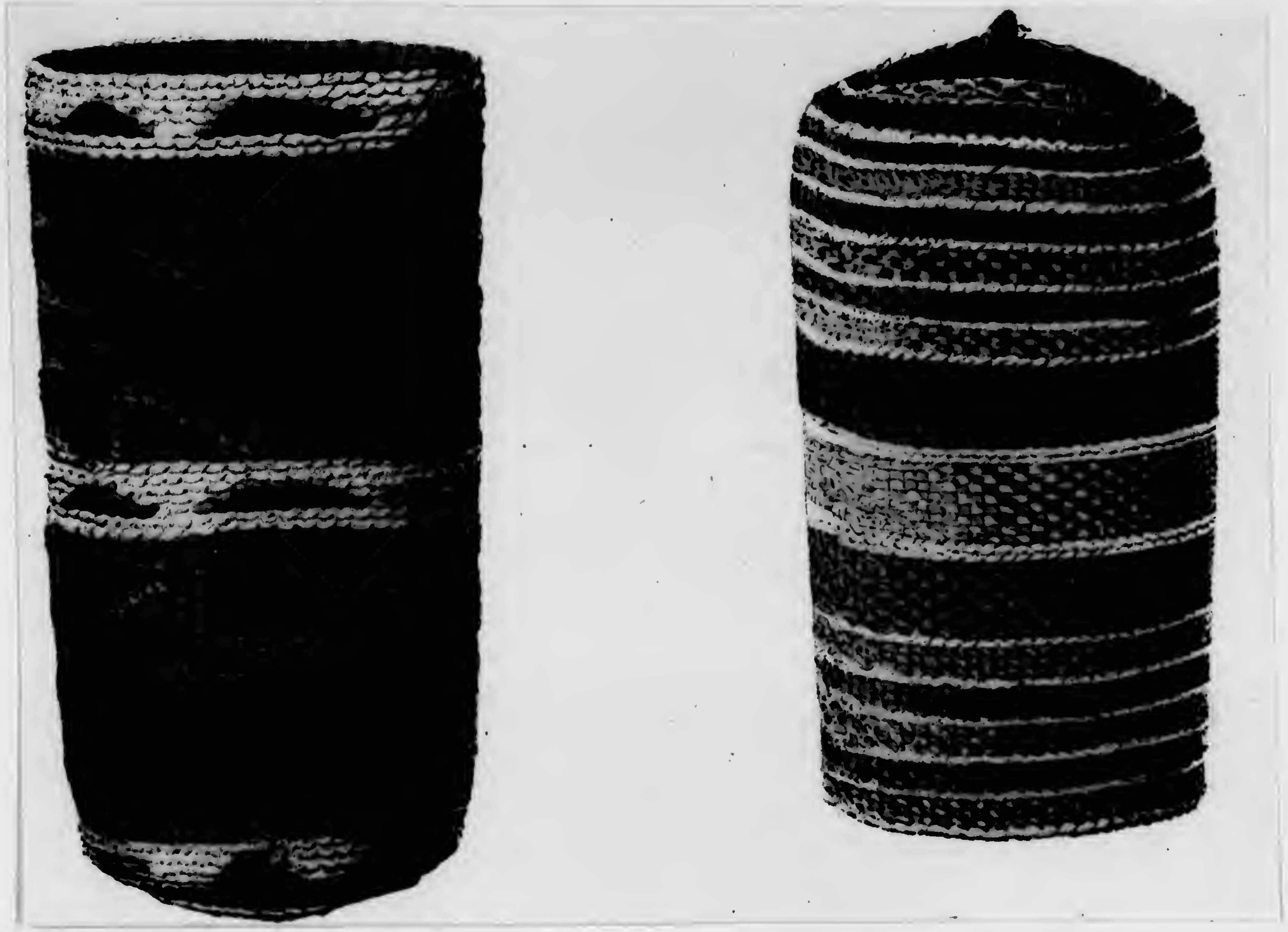
Plate 108.



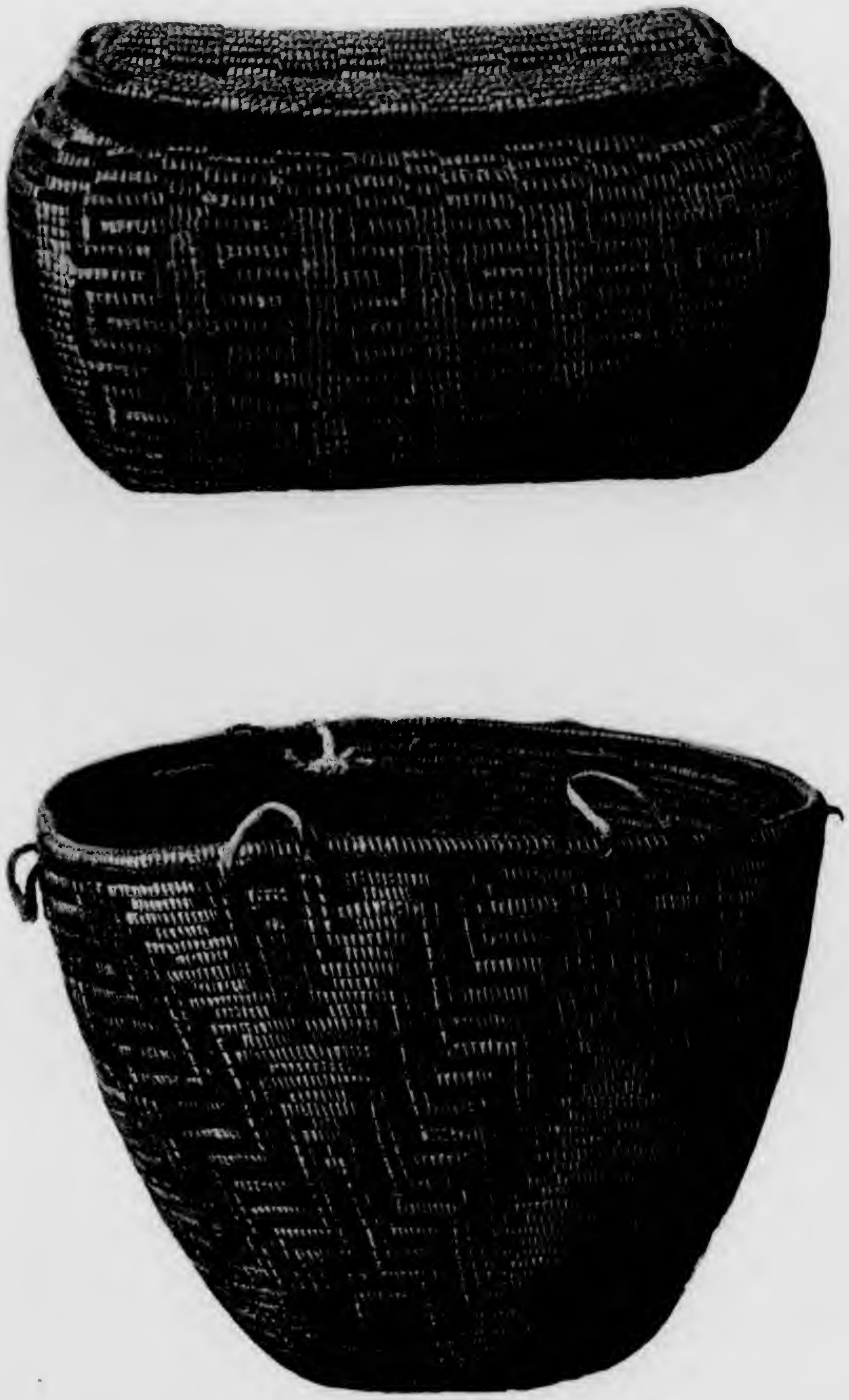
Tlinkit Twined Baskets
collected by James G. Swan.
(See page 355.)

Report of U.S. National Museum, 1902.—Mason.

Plate 108.



Tlinkit Twined Baskets.
Collected by James G. Swan.
(See page 355.)



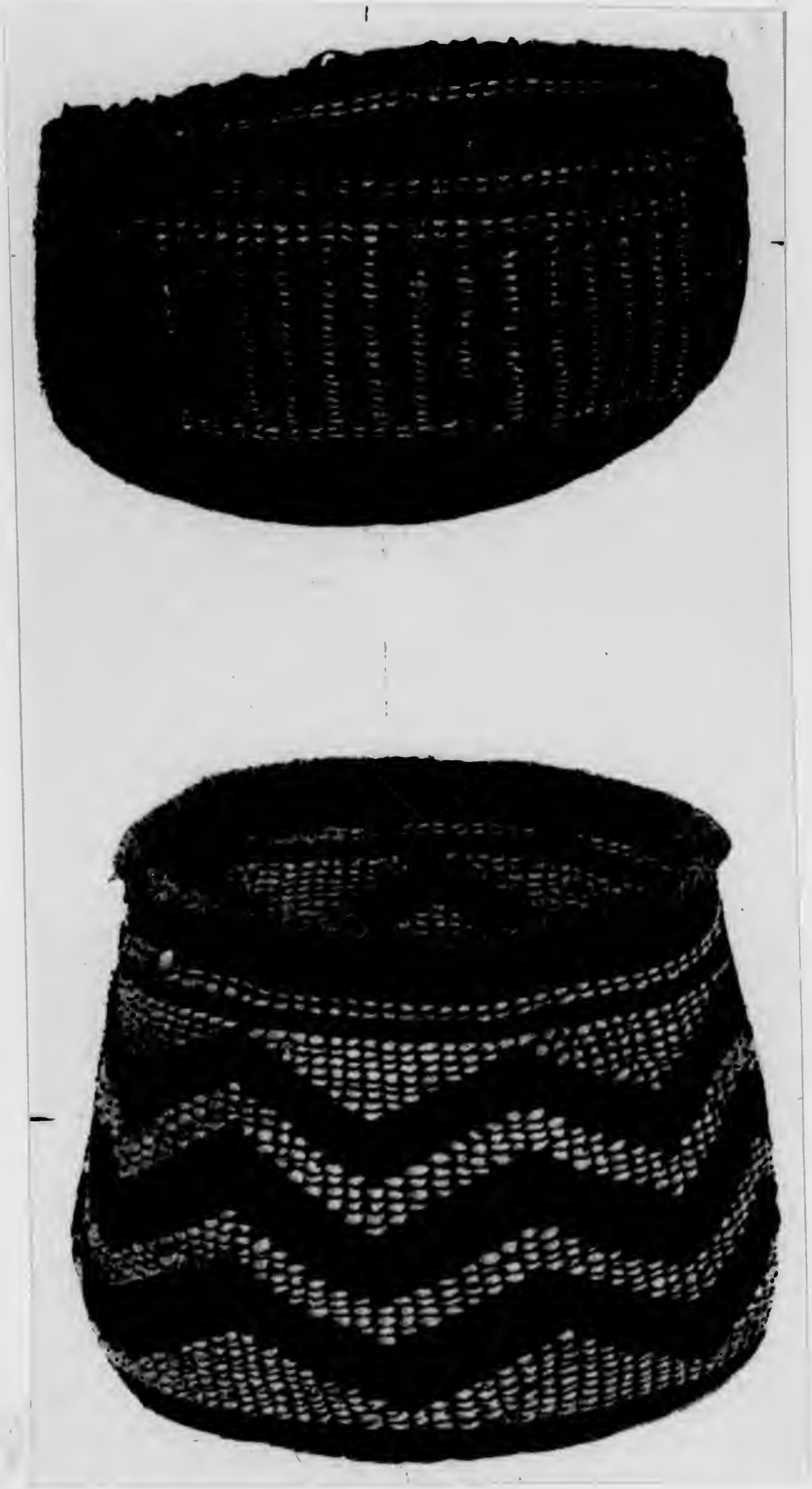
COWLITZ AND KLIKITAT IMBRICATED BASKETS.

COLLECTED BY CHARLES WILKES AND W. H. HOLMES.

See page 428.

HELIOTYPE CO., BOSTON.

176



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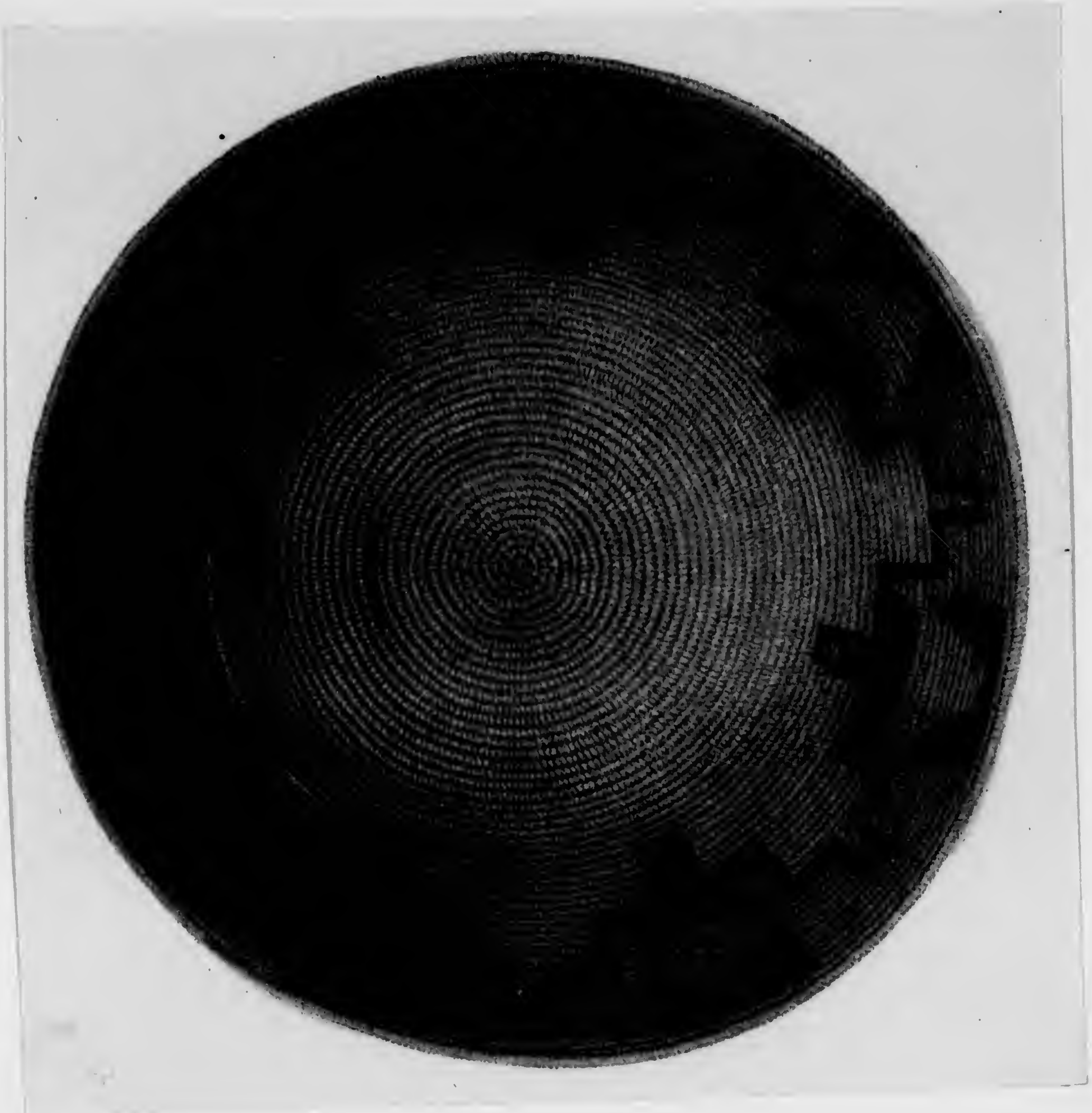
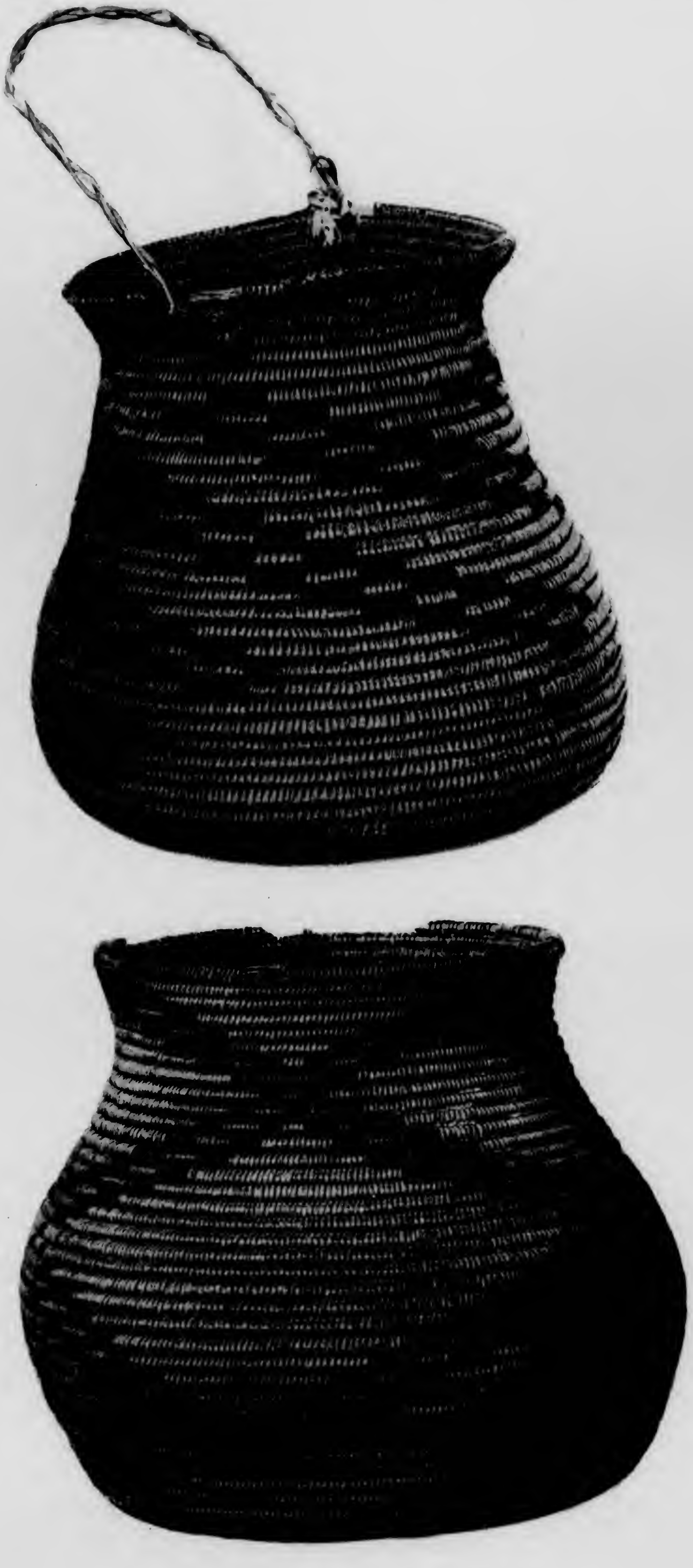
199



486



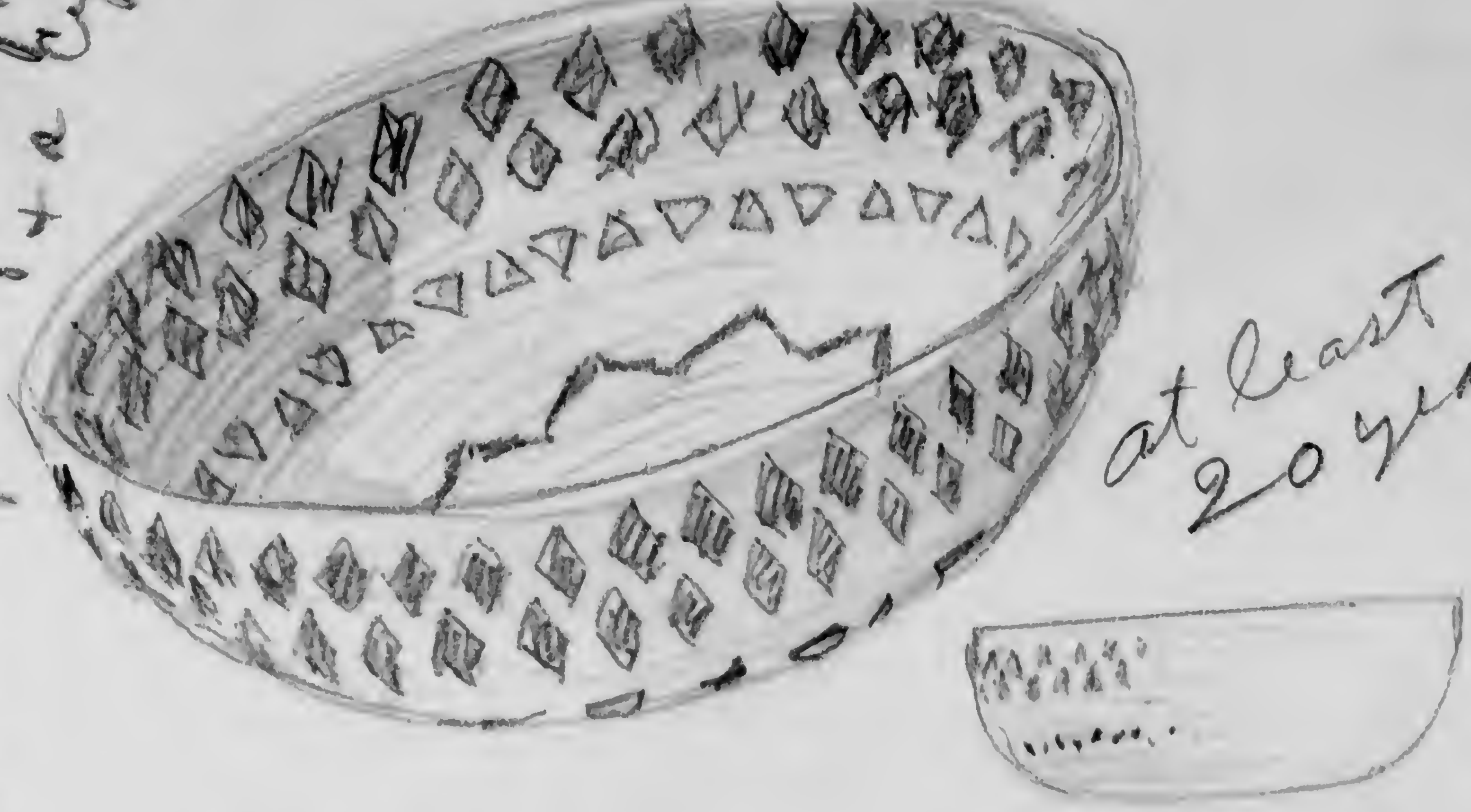
SIA ANCIENT COILED BASKETS.

COLLECTED BY JAMES STEVENSON.

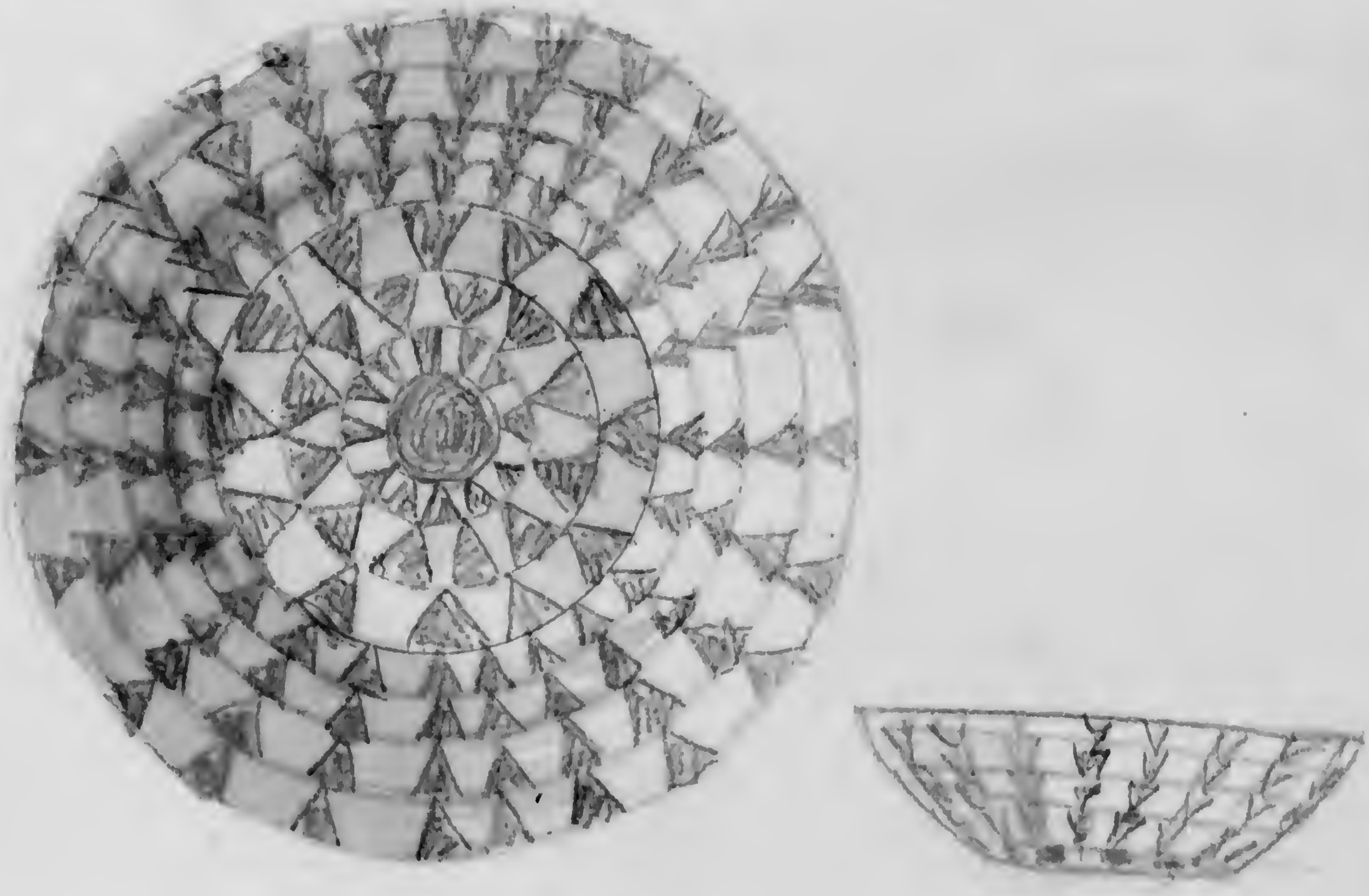
See page 499.

HELIOTYPE CO., BOSTON.

Here they are I forgot to put 'em in
Nelson is here, & I'm doing Cyrtonyx again
+ a Cyanolyca.

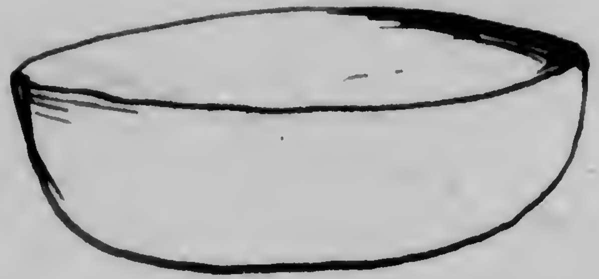


at least
20 years



Very old,

Fuertes



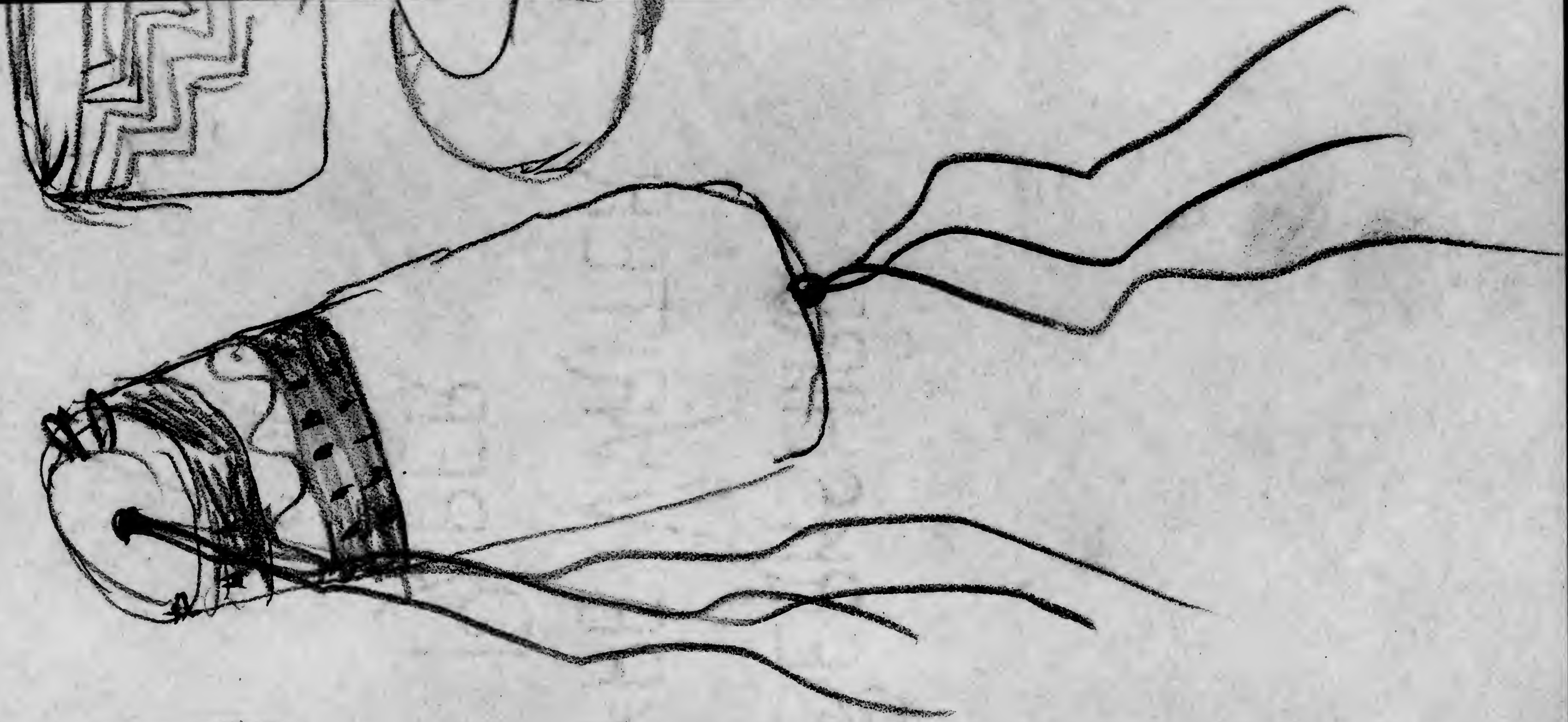
Low 3-stick bowl

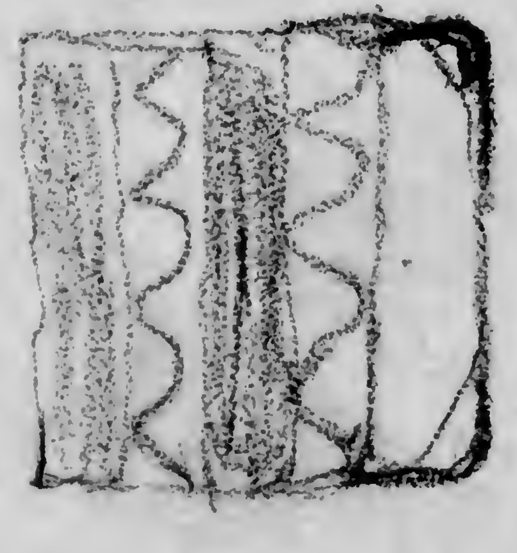
Wah'-wah'-kak at Oleta.

Basket illustrations in Parker's Iroquois Uses of Maize & other food plants, 1910.

Pls. 2, 3, 13, 23, 24, 25, 26, 29, 30,

Text figs. on pp. 49, 50, 51, 57, 85.





The long basket with buckskin streamers is a Klikitat called Chik'-ă-men, meaning Treasure basket, property of Rev. W. C. Curtis of Newcastle Conn., who made this sketch Apr. 20 1908.

Basketry

Bartlett, Personal Narrative, Vol. II, 1854.

pl. facing p. 30 has several kinds baskets.

fig. p. 31 has 3 large storehouse baskets + burden basket + tule huts – good –

[copy this scene Head Napa Valley –]

Baskets: Storage

C [illegible] Merriam
Papers
BANC MSS
80/18 c

B A S K E T S SAN JOAQUIN VALLEY
CALIFORNIA

216

In an article on "California Tribes" ~~in Schoolcraft V~~, the author, apparently Schoolcraft, says: "The females construct, with much ingenuity, baskets [217] of willow or osier, for gathering and cleaning these seeds, and for transporting them to their lodges or places of depot, to be stored up for future use. These several operations are exhibited in Plates 26, 27, 28." [Plates are entitled "Cleaning grass seed," "Gathering grass seed," and "Transporting water and grass seed," San Joaquin Valley, Calif.]

--Schoolcraft, Indian Tribes, V, 216-217 and plates between, 1855.

Pimas ✓

(Nov.12, 1846.--Near junction of Gila and Salt rivers, Ariz.)

INDIAN BASKETS [illegible].
(Pimas)

"To us it was a rare sight to be thrown into the midst of a large nation of what are termed wild Indians, surpassing many of the Christian nations in agriculture, little behind them in the useful arts, and immeasurably before them in honesty and virtue. During the whole of yesterday our camp was full of men, women, and children, who sauntered amongst our packs unwatched, and not a single instance of theft was reported.

"I rode leisurely in the rear, through the thatched huts of the Pimos. Each abode consists of a dome-shaped wicker-work, about six feet high, and from 20 to 50 feet in diameter, thatched with straw or corn-stalks. In front is usually a large arbor, on top of which is piled the cotton in the pod for drying.

"In the houses were stowed watermelons, pumpkins, beans, corn, and wheat, the last three articles generally in large baskets; sometimes the corn was in baskets covered with earth, and placed on the tops of the domes. A few chickens and dogs were seen, but no other domestic animals except horses, mules, and oxen. Their implements of husbandry were the axe (of steel), wooden hoes, shovels, and harrows."--Lt.Col.W.H.Emory in Pac.R.R.Repts., Vol.II, F, p.10, 1855.

INDIAN BURYING GROUND

Robert Allsop, writing in 1852, describes a burial place near French Camp, California. He says: "In the tree under which I stood, and in seven other trees of similar elevation, I counted 28 graves suspended, affixed or interwoven to the large branches. These graves, so to call them, are about the size and much the shape of a coffin, made of wicker work, much similar in their construction to a magpie's nest, but secured sometimes across two branches, sometimes longitudinally upon a thick branch. From the appearance of this cemetery, I should not have judged it to be very ancient – probably about six years since the first graves, or coffins, were constructed, and the more recent ones not more than two years. About a quarter of a mile below this spot, in a most picturesque locality, are the remains of an Indian town, deserted, apparently, about a year."

--Robert Allsop: California and its Gold Mines, 55, 1853.

Doubtless acorn caches – CHM

Basketry : Techniques & Weave

C. Hart Merri
Papers
BANC M
80/18

...The...
Mergenthaler-Horton Basket Machine Co.

(INCORPORATED.)

CAPITAL, $10,000,000.

OFFICERS.

PRESIDENT, - - H. H. WARNER.
TREASURER, - - CHARLES R. BARLOW.
SECRETARY, - - SIDNEY B. WHITLOCK.

BOARD OF DIRECTORS.

EMMETT HORTON,	ELMIRA, N. Y.
H. H. WARNER,	NEW YORK CITY
EDWARD H. PARKHURST,	NEW HAVEN, CONN.
SIDNEY B. WHITLOCK,	BOSTON, MASS.
WILLIAM A. MYERS,	NEW YORK CITY.
OREN J. S. GAIGE,	PHILADELPHIA, PA.
CHARLES R. BARLOW,	NEW YORK CITY.

Executive Offices: 287 Broadway, New York City.
TELEPHONE, 3716 FRANKLIN.
Boston Office: - Atlantic National Bank Building.
Philadelphia Office: - Mutual Life Ins. Building.

SOLICITORS FOR THE COMPANY:

FLETCHER, McCUTCHEON & BROWN,
76 WILLIAM STREET, NEW YORK CITY.

FACTS
FOR THE CONSIDERATION OF INVESTORS.

The demand for Fruit Baskets of all kinds is increasing at the rate of over 150,000,000 (one hundred and fifty million) baskets per year.

The Mergenthaler-Horton Basket Machines are the ONLY BASKET MACHINES ever made.

Grape Baskets are turned out by these machines at the rate of about four thousand per day with one girl operator.

The Capacity of the Berry Basket Machine is twelve thousand per day, and when the latest attachments are added the speed will be increased to twenty-four thousand per day or forty baskets a minute.

The past year's demand for Fruit Baskets amounted to over TWO BILLION BASKETS, worth at wholesale over ELEVEN MILLION DOLLARS.

The saving in labor by the use of these machines, in making the output of hand-made baskets, would have amounted to more than TWO MILLION DOLLARS.

The profits of the manufacturers of these hand-labor baskets amounted to $1,387,000.

Which, added to the saving in labor as stated above, would show saving and profits to the Company of OVER THREE MILLION THREE HUNDRED THOUSAND DOLLARS. See pages 7 to 12 and page 17.

Continued on page 3 of cover.

PROSPECTUS and General Statement of The Mergenthaler-Horton Basket Machine Company.

It is doubtful if the average person has more than a hazy idea of the immense number of baskets required to market the American fruit crop every year. The basket of peaches, grapes or berries is purchased at the market without any thought of the receptacle, which, after the contents have been used, is discarded like the shell of a nut.

Until within a comparatively recent period all the fruit baskets used in this great country have been made *by hand.* While it has always been a foregone conclusion that some day a basket-making machine would be made which would work automatically, until recently basket men everywhere pronounced the idea of an automatic basket machine impracticable.

The first successful step in this direction was made by Emmett Horton, who in 1894 succeeded in getting the most sweeping patent claims allowed at Washington for his machine. With this machine as the groundwork, the efforts toward perfection

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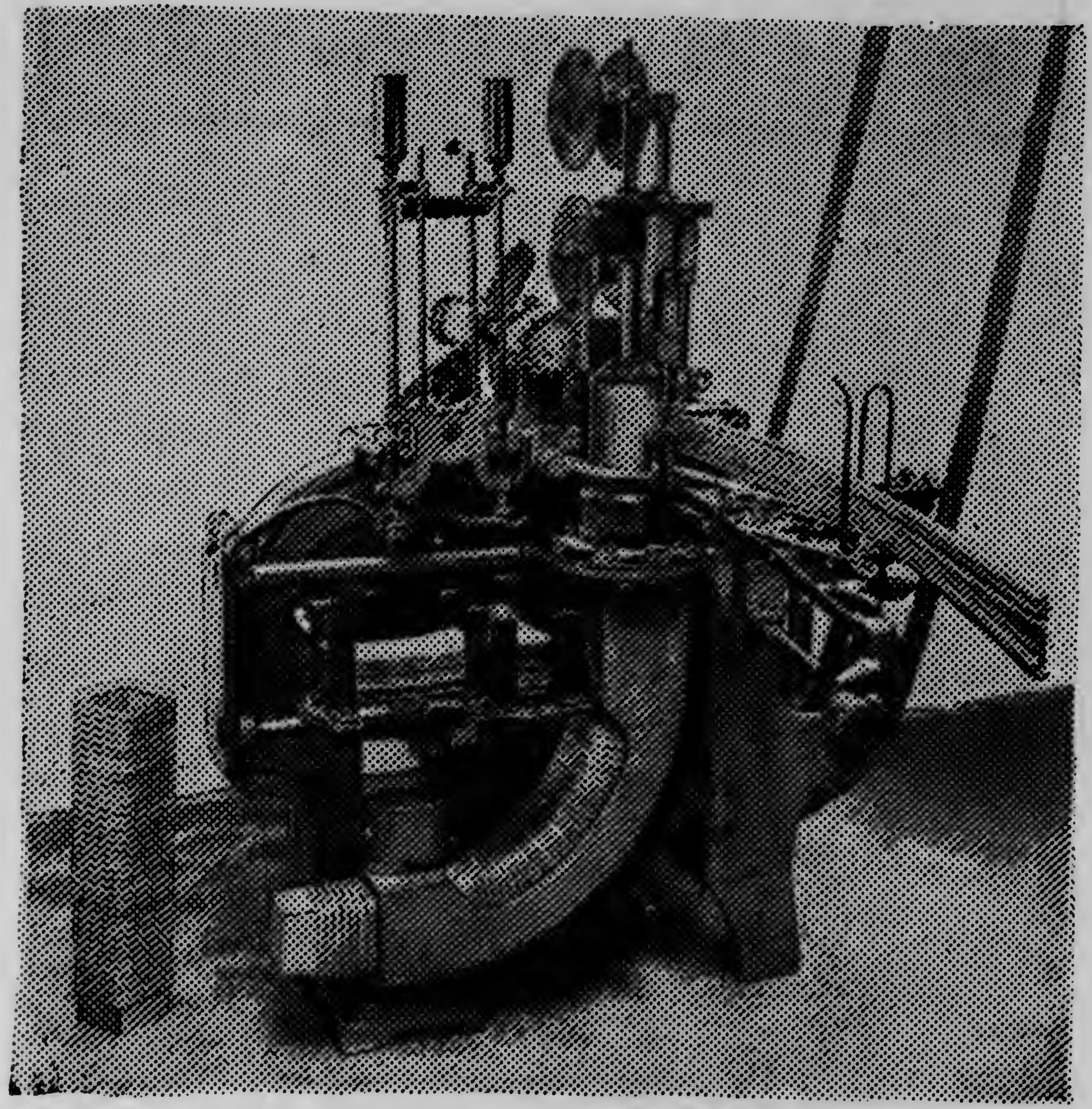


BERRY BASKET MACHINE.

Machines are now made for the construction of all kinds and sizes of fruit baskets—for grapes, oranges, peaches, berries, and for farm

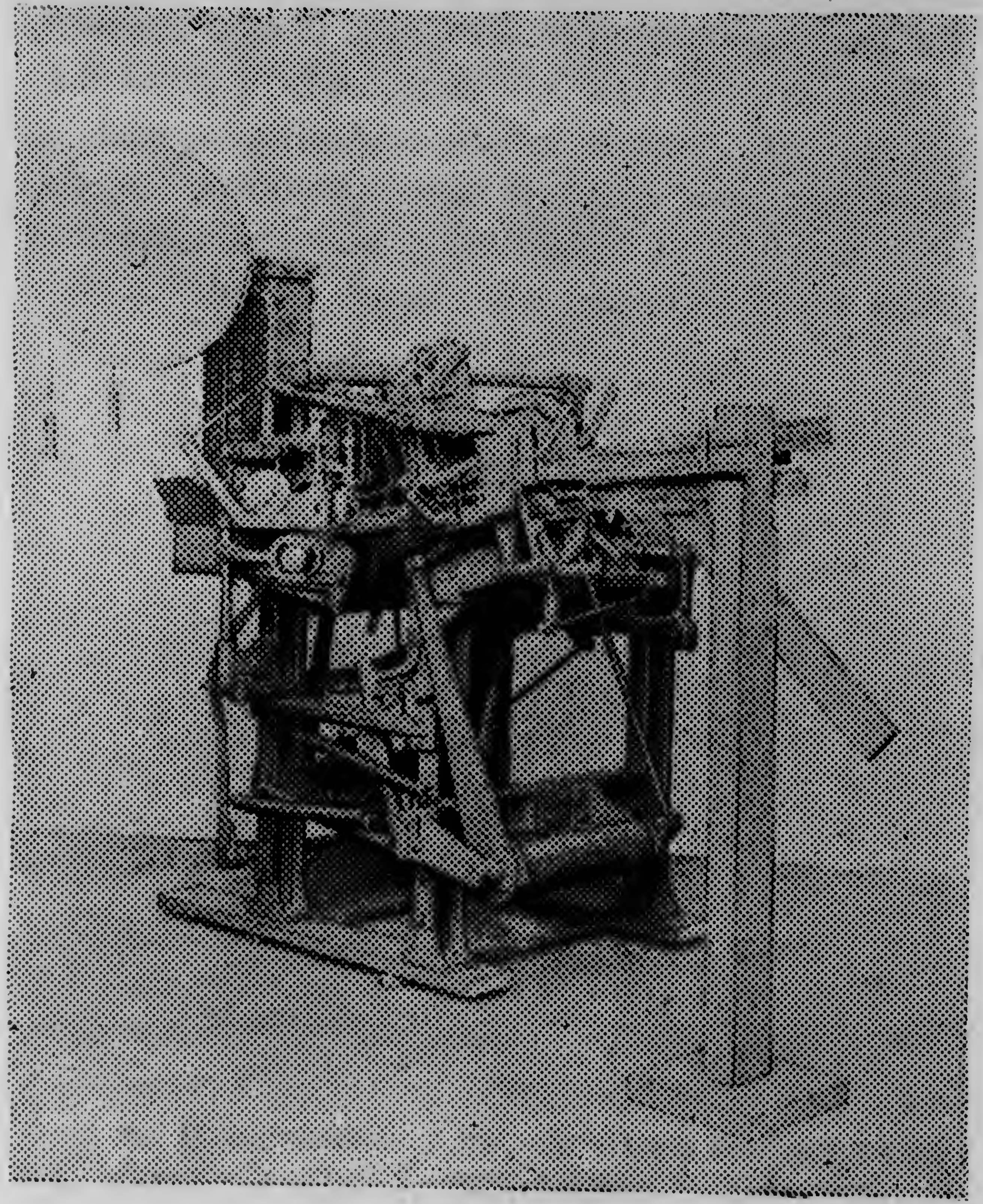
produce—protected absolutely by basic patent rights, with every attachment and improvement covered by specifications allowed, and on record for the examination of all whom it may concern.

Following is a list of the patents on these machines, with their numbers, and all who wish to examine them may do so by sending to the Patent Office at Washington and enclosing five cents for each copy asked for.

530,048, November 27th, 1894.
578,876, March 16th, 1897.
587,734, August 10th, 1897.
635,374, October 24th, 1899.
635,723, October 24th, 1899.
635,724, October 24th, 1899.
635,725, October 24th, 1899.
635,726, October 24th, 1899.
666,755, January 29th, 1901.
680,149, August 6th, 1901.
680,726, August 24th, 1901.
690,322, December 31st, 1901.

The Mergenthaler-Horton Basket Machines are *not merely* the best, they are the *only* automatic fruit basket machines ever constructed or patented. There is absolutely no way by which any other machine can be made without infringement upon our patent rights, and any attempt to so infringe would be stopped by the United States courts at once with a permanent injunction.

It must not be overlooked that the patents on the Mergenthaler-Horton basket-making machines are *fundamental* patents showing an absolute originality of thought and mechanical ef-



PEACH BASKET MACHINE.

fect. This is most unusual and occurs so rarely at the Patent Office that when one of the machines was set up in Washington to exhibit its work to the public, the Patent Commissioners themselves came night after night to watch its extraordinarily clever and ingenious work.

The report of the eminent patent lawyers, Baldwin, Davidson & Wight, of Washington, D. C., upon these machines and the patents allowed is most conclusive and we print an extract from the document here.

> "Our conclusions, therefore, are:
>
> "1. That the patents are valid;
>
> "2. That the machines of the first two patents are not *improved* machines, but *radically new* machines;
>
> "3. That these machines are covered by *broad and comprehensive primary or pioneer patents affording the largest protection;*
>
> "4. That the patents cannot be evaded except by machines which so far reduce the speed of manufacture as would render them unimportant and not materially affecting your monopoly.
>
> "We congratulate you on the success of your machines and on the result of our investigation as to the standing of your patents.
>
> "BALDWIN, DAVIDSON & WIGHT."

Being equipped, therefore, to absolutely control the manufacture of Fruit Baskets, we present here the general figures of the present demand for baskets, and other memoranda of interest to all who contemplate investing in the stock of the Mergenthaler-Horton Basket Machine Company.

ANNUAL OUTPUT OF BASKETS NOW SUPPLIED TO FRUIT GROWERS:

Berry baskets, quart size...	1,500,000,000
Grape, peach, orange, and truck baskets	500,000,000
Total present output of hand-made baskets.....	2,000,000,000

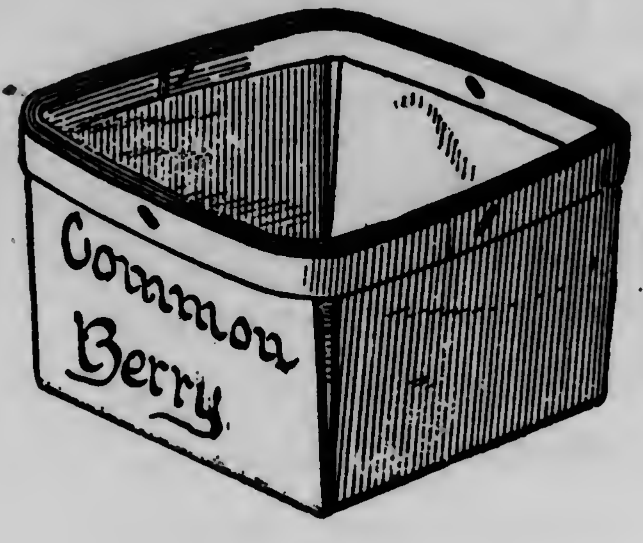
PRESENT WHOLESALE SELLING PRICES:

Berry baskets, quart size, per M. (average price)...............	$2.00
Grape, peach, orange, and truck baskets, per M. (average)........	17.00

VALUE OF PRESENT ANNUAL OUTPUT—BY HAND-LABOR, PRIOR TO OUR INVENTIONS—AT NET WHOLESALE PRICES:

1,500,000,000 berry baskets at $2.00 per M............	$3,000,000
500,000,000 grape, peach, orange, and truck baskets at $17.00 per M.........	8,500,000
Total wholesale price of present output..........	$11,500,000

The saving in cost of manufacture by our machines, as against hand-labor, is over fifty cents per thousand on berry baskets and over $2.50 per thousand on grape, peach, orange, and truck baskets. On a conservative estimate—using the cost of the present output as a basis—the annual saving in labor effected to the Company by the use of these machines would be as follows:



1,500,000,000 berry baskets at fifty cents per M.........	$750,000
500,000,000 grape, peach, orange, and truck baskets, at $2.50 per M.................	1,250,000
Total annual saving over hand-labor	$2,000,000

To these figures should be added the profits now realized by manufacturers of hand-labor baskets, which

profits have been conservatively computed to be....	$1,387,000
Total	$3,387,000
Through the use of the Mergenthaler-Horton Basket Machines, aside from the saving in hand-labor, the profits accruing would be nearly double those enjoyed by the manufacturers of the present hand-labor baskets; but we may reasonably add to their profits 50 per cent, which would increase the profits already shown by the sum of....	693,500
Making the total saving and profits on the present output....................	$4,080,500

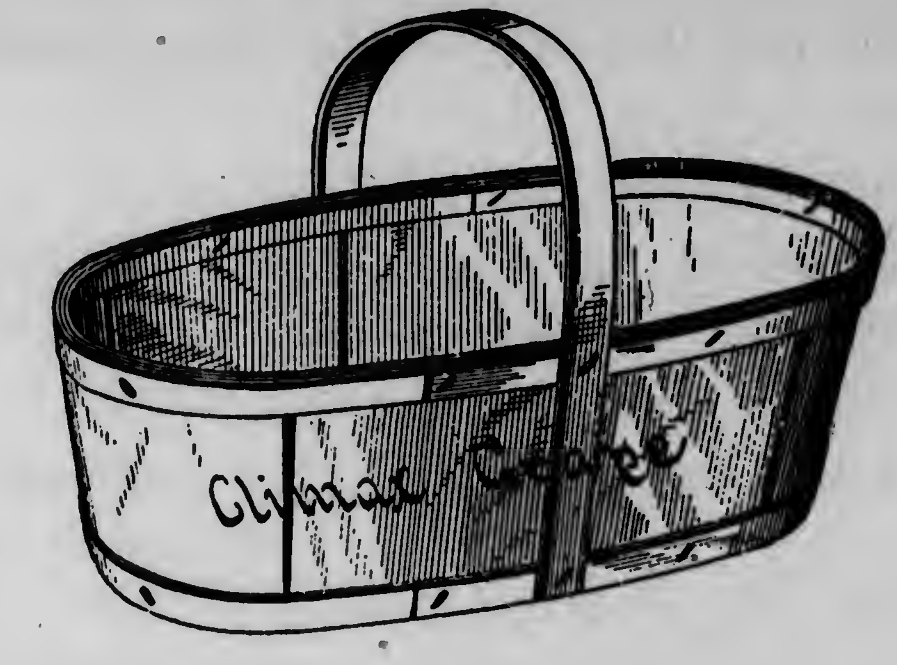
In the foregoing figures has been shown only the saving on the present output of hand-labor baskets. Heretofore an enormous percentage of the fruit crop has gone to waste because of the inability of the manufacturers of the hand-labor baskets to meet the demand. The capacity of these machines will entirely obviate such loss and will increase the demand for baskets by at least fifty per cent., resulting in a total annual output of 3,000,000,000 baskets.

On this additional supply the Company will realize a manufacturers' profit of at least thirty-three and one-third per cent., which is shown as follows:

666,666,666 berry baskets, at $2 per M. (average)....	$1,333,333.33
333,333,334 grape, peach, orange, and truck baskets, at $17 per M.....	5,666,666.67
Total for additional annual output...........	$7,000,000.00
Manufacturers' profit on the above, 33 1-3 per cent..	2,333,333.33
To which are to be added the saving and profits on the present hand-labor output, as before set down.	4,080,500.00
Making the total annual profits of the Company.	$6,413,833.33

Or SIXTY-FOUR and ONE-EIGHTH PER CENT yearly profits on a capitalization of ten million dollars.

Now, for the benefit of the cautious individual we will cut these figures in half. As given above they are as near to absolute facts as can be arrived at by statisticians; but, on the supposition that they need paring down, we will reduce them fifty per cent., in which event the annual profits of the Company would be as follows:



Fifty per cent. of the saving and profits on the present hand-labor output (which has been stated to be $4,080,500.00)....	$2,040,250.00
Fifty per cent. of the profits on the naturally increased output through the use of these machines (now figured at $2,333,333.33)	1,166,666.67
Making a total annual profit of.............	$3,206,916.67

Or over Thirty-Two per cent. annual profits on the capital stock of the Company.

In addition to these figures there must be regarded the great economy resulting from conducting the basket business on the scale herein set forth. These economies not only result from capable, energetic, and thorough management added to perfect equipment, but also, and very materially, from the control of lumber stock.

The Mergenthaler-Horton Basket Machine Company will acquire several tracts of timber land at various points, on which tracts there is now growing the exact class of timber required, and will set up its own mills for the purpose of preparing these veneers for our factories. These tracts of land are now offered to us, and our plans in respect to their handling are very complete.

The principle upon which the whole fabric of our business structure will rest is the complete control of our supplies, of our machines, and of our prices. We shall take our raw material right from the ground where it is growing and deliver the finished product direct to the consumer, saving all intermediate profits.

As we have shown, the total present volume of fruit-basket business, as now carried on, amounts to between eleven millions and twelve millions of dollars annually. This large volume will be substantially increased as the great facilities we shall be able to offer to fruit growers become understood. The development of the California field will be greatly helped by a convenient supply of our strong, handsome baskets. The present volume of fruit business shipped East from California amounts to the enormous total of nearly two hundred carloads a week six months in the year, and comparatively little of it is packed in baskets because of the difficulty of securing the baskets and their great cost. Arkansas is becoming a great State for berries, as is also Louisiana. Michigan and Canada are doubling their demand every year for baskets for various kinds of fruit. Georgia and Missouri are steadily increasing the area devoted to fruit crops. Oklahoma, West Virginia, Northern Texas, New Jersey, and New York are not far behind in the energy with which

fruit-growing is increasing and developing. There never has been an industry under more complete control than the Mergenthaler-Horton Basket Machine Company will have that of the basket business of this country and Canada, and those who join hands with us in perfecting our equipment will share in all increase of values as the plans of the Company are developed and the profits realized.

SALES OF STOCK.

The Company desires to at once proceed to build TWO HUNDRED of these machines. The cost is about $500 for each machine, and for this purpose, together with carrying on the business, negotiating contracts, etc., a sum is needed approximating $600,000. To meet these requirements the Company has made an allotment of the capital stock which will be sold at twenty-five cents per share—par value, $1.

As soon as the proceeds from the sales of this first allotment are sufficient to build and equip the first two hundred machines, a second allotment will be made and the price for the shares will be materially advanced, probably to fifty cents for one-dollar shares.

The proceeds of the sales of the second allotment of stock will be used for constructing a second two hundred machines, securing lands and factory sites, transferring stock for other basket plants which the Company will absorb, etc. As soon as receipts from the second allotment of stock are sufficient for the above purposes, another advance in the price of shares will be made, and they will continue to be advanced proportionately until the Company has about 1,000 machines—or enough to meet the demands—constructed and equipped.

It is also the purpose of the Company to exchange shares of the capital stock for the existing plants of the manufacturers of hand-labor baskets, together with the good will appertaining thereto, rather than to antagonize or force out of business small manufacturers. These plants will be secured as rapidly as possible, and fully equipped with the Mergenthaler-Horton Machines.

In addition to the profits realized from the large dividends on the output of the Company, as hereinbefore itemized, investors subscribing to the first allotment of stock at twenty-five cents per share will enjoy further profits from the increased value of their holdings as the price of the stock is advanced from time to time.

The Company has taken this method of disposing of the stock, in order that the shareholders may benefit by the handsome advances in values, rather than to secure the required moneys by dealing with promoters, trust companies or fiscal agents who require large interests in the stock—as well as a large percentage of the cash sales of stock—for financing the business. By avoiding this course, which would necessitate placing the price of the stock at par, shareholders are enabled to participate in the full profits of the Company and do not have to wait until large promoting or underwriting commissions have been paid.

As the Company has issued no bonds and has no preferred stock, there are no preference claims to be paid before stockholders receive dividends. There are no old debts to be provided for; no large Wall Street or trust company commissions; no underwriting syndicate claims to be paid in cash or stock, therefore all surplus profits, after running expenses have been paid, remain as cash assets, which enhance the value of each subscriber's stock.

It is figured that carrying out our immediate plans will not necessitate the sale of more than one-half the capital stock of the company.

THIS WILL LEAVE FIVE MILLIONS OF STOCK IN THE TREASURY OF THE COMPANY FOR FUTURE NEEDS.

Prompt attention is given to all inquiries concerning the plans of the Company, and correspondence is solicited from any one who may wish further information, or who may be thinking of becoming a member of this organization.

It must be remembered that there are no non-voting shares. Every stockholder, no matter how small, has a voice in the affairs of the Company.

The Company reserves the right to advance the price of these shares at any time without further notice.

Mergenthaler-Horton Basket Machine Co.

EXECUTIVE OFFICES,
287 Broadway, - - New York.

BOSTON OFFICE,
Atlantic National Bank Building,
State Street, Cor. Kilby Street.

PHILADELPHIA OFFICE,
Mutual Life Insurance Building,
1001 Chestnut Street.

FACTS

[illegible]

[illegible]

A large part of the fruit crop has heretofore gone to waste because the manufacturers of hand-labor baskets cannot supply the demand. Last year, on account of this shortage, the price of baskets more than doubled, in many fruit-growing districts, and an enormous amount of fruit was wasted because baskets could not be obtained at any price.

By the use of these machines this loss would be saved and would add to the output at least 1,000,000,000 baskets a year. The profits of the Company on this additional output would be NEARLY THREE MILLION DOLLARS.

This, added to the saving and profits shown on the present output of hand-labor baskets, would make the Company's total yearly profits

OVER SIX MILLION DOLLARS,

or profits of more than SIXTY-FOUR PER CENT on a capitalization of ten million dollars.

Reduce these figures ONE-HALF and still a profit is shown of

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Continued from page 2 of cover.

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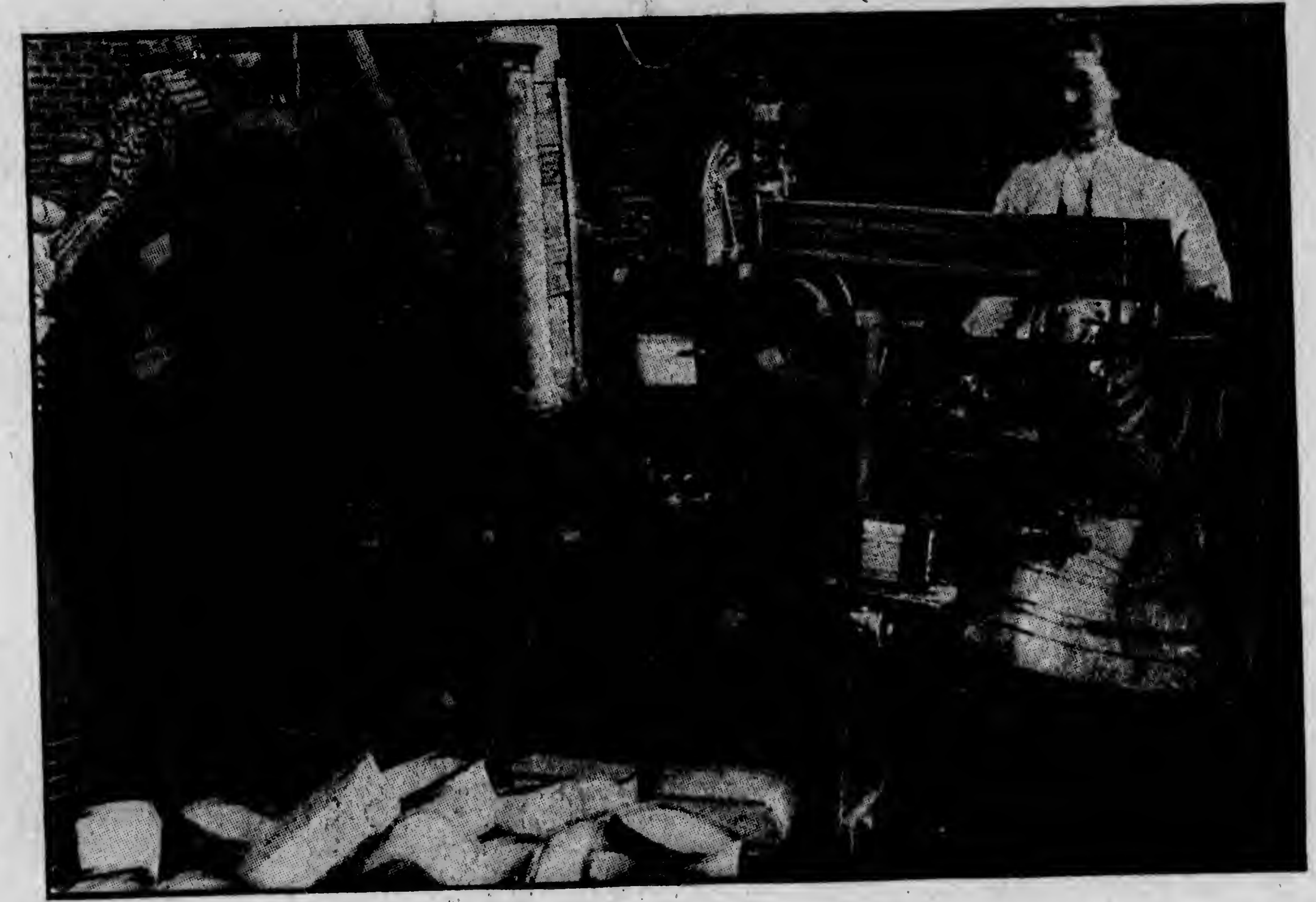

MERGENTHALER-HORTON GRAPE BASKET MACHINE IN OPERATION.

✓

"The greatest mechanical ingenuity displayed by the Indians is in the construction of their baskets and bows and arrows. Some of the former constructed of the barks of trees are water tight and used for carrying water. They are likewise employed for roasting their grain before it is ground . This operation is performed by the women ,over a little lighted charcoal, and is done with so much rapidity and address that the grain is thoroughly roasted without setting fire to the basket, although this is made of very combustible materials. Many of the baskets are ornamented with the scarlet feathers of the Oriolus phoeniceus or with the black crest feathers of the California partridge, and are really very handsome."
-- Forbes History of Calif. p 192, 1839.

Everybody's Magazine July 1902

MILLER HOUSE, HEADQUARTERS OF THE DEERFIELD BLUE AND WHITE NEEDLEWORK SOCIETY

A REVIVAL OF FEMININE HANDICRAFTS.

BY MINNIE J. REYNOLDS.

AN AGED BASKET-MAKER

IT is evident to the close observer that a revival of handicrafts, mainly in textiles, and therefore mainly feminine, is in progress in the United States.

It began in Deerfield, that historic Massachusetts town, so incontinent an Indian fighter in its strenuous youth, and in its venerable and beautiful old age the centre of a revival of colonial industries. The "Blue and White Needlework" was the first product of this renaissance. Deerfield has an old academy, a very famous institution in early days,—but that's another story. In it is housed a collection of relics of pioneer days in the Pocomtuck valley, and among them certain old pieces of embroidery, done by the skilful needles of Colonial women. In spite of glass coverings and almost reverential care, stout homespun foundation and imperishable indigo dye, these rare bits of needlework were fading and falling to dust. It was a feeling of patriotic affection that first led Miss Margaret Whiting and Miss Ellen Miller to copy them, so that the work of the Deerfield foremothers should not perish from the earth. The admiration aroused by these copies resulted in the formation of the "Society of Blue and White Needlework," whose little "D," inside its spinning wheel, has within six years become known in every State in the Union.

Miss Whiting and Miss Miller have always furnished the designs, copied or adapted from the old embroideries, which bore an individuality as truly characteristic of the race that produced them, as the potteries of the

From photographs by Buck, Bangor, Maine.

LANDING A SALMON.

Verily it is a high art! Hence the salmon-fisher can only become an adept by the widest practical experience. The "Delights of Salmon Angling" are in its study.

Many are the midsummer weeks which I have passed on these changeful rivers, in company with my faithful Indians, Micmac or Iroquois, with no other shelter from the dew or drenching showers than the birch canoe turned over on the river bank and propped by the paddles against the gunwale, with the setting poles tilted over all and covered with waterproofs or bark. Stretched out on a dry mackintosh or peeling of birch, and looking into the rosy heart of a brisk log fire when the night was dark and the weather chilly, one would be apt to forget that there were other conditions and duties of life which were more exacting.

Envious am I, right now, of the "noonings" we had beside the moutns of the cold brooks which flowed into the main river, where a mug of cooled Alsop tasted never so good, or a homely lunch so appetizing. Watch Larry and Catpat now, after a rest, stemming the rapids which almost bear them down, traversing long reaches of quick water where to miss a stroke is to lose a rod, climbing actual falls, say two feet high, holding fast and gaining ground inch by inch until the canoe poises on the curve with her prow at an angle of forty-five, and then by a vigorous shove of both poles together, is shot over into smooth water above. The river gurgles in lugubrious undertone along the bank, where a big bull moose stands waist-deep, motionless, to get relief from the gnats. Presently the listless passenger on the midship bottom of the birch dozes, and blessed sleep becomes an anodyne.

Photograph by T. F. Granam.

THE MOUTH OF THE GODBOUT RIVER, GULF OF ST. LAWRENCE.

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The business side of the enterprise is not less interesting than the artistic. There is no "employer," no "commission." Three-tenths of the actual selling price of the article must be kept out to pay the current expenses of the business: postage, express, laundrying and the like. Two-tenths go to the designer, and five-tenths to the needlewoman. These Deerfield women have put in practice one of the finest little coöperative schemes known, and the volume of business transacted by its simple machinery is surprising.

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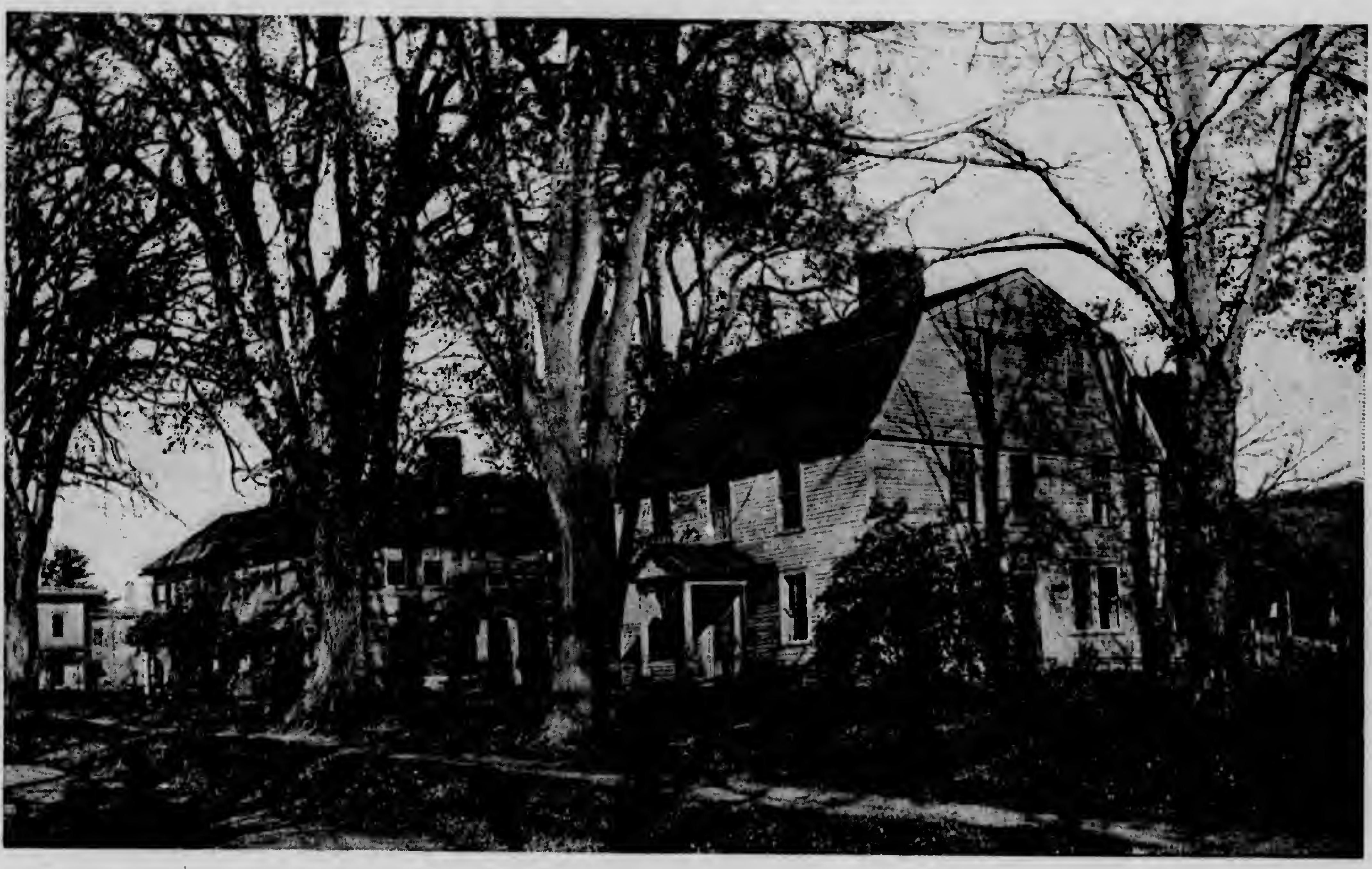

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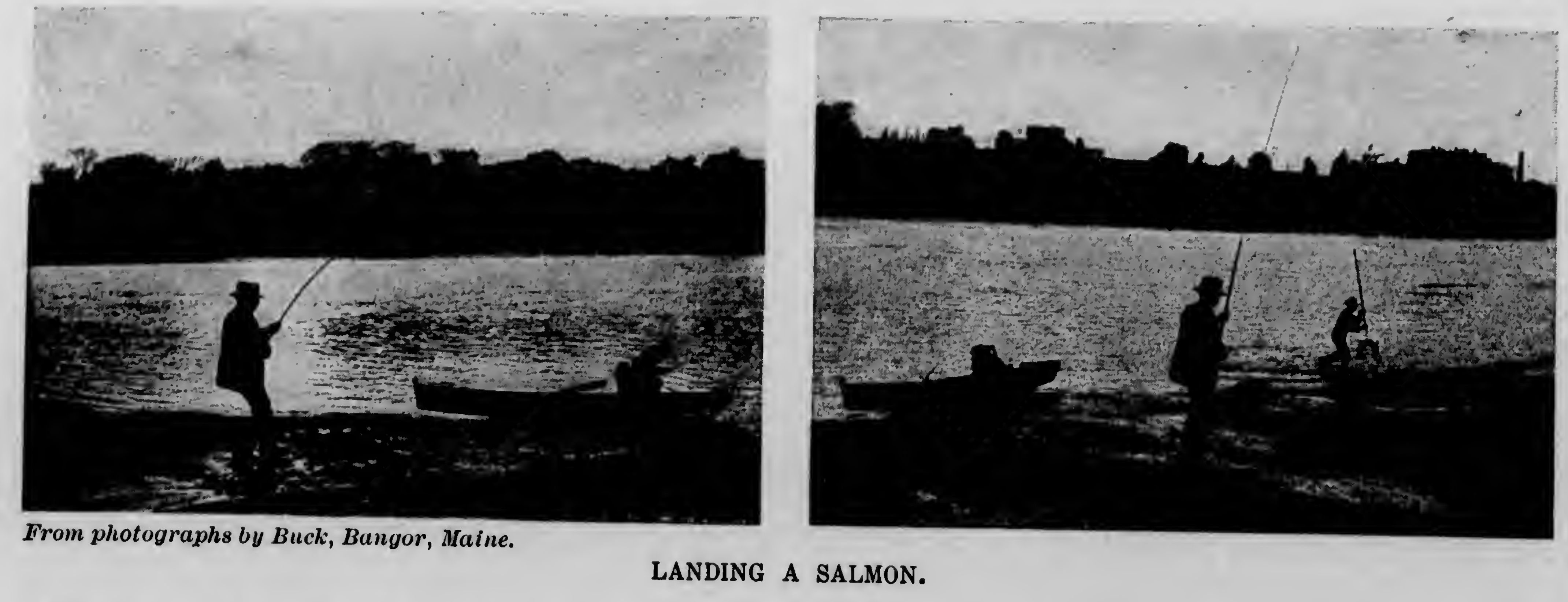

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men of Deerfield are now producing some excellent hand-work in wood and brass. There is a "Village Room" in Deerfield, a club room established in memory of a much loved Deerfield woman, Martha Gould Pratt; and here the Deerfield handicraftsmen hold an exhibit each Summer which is attended by lovers of the arts and crafts from far and near.

The most recent of all developments of the handicraft movement is the Cranberry Rug Industry. Southwest of Mt. Desert lie two rocky little islets, the Cranberry Islands. Some New York women, spending last summer in that vicinity, took note of the "hooked rugs," made by the women of the little fishing villages there. An association was formed, of which Mrs. Seth Low is treasurer, to promote the "Cranberry Rug Industry." Miss Amy Hicks, a New York artist, and a most clever craftsman, was engaged to supervise and direct the work, and the village women are now making rugs from her designs. Some of the rugs displayed at the recent exhibit of the Arts and Crafts guild in New York were most interesting. The worker takes burlap for her foundation; cuts her rags—which are new—into tiny strips, one-fourth of an inch wide, and pulls them through the mesh with her hook. No knot is used, the rug being firm and close enough without. The design is painted on the foundation with bluing or dyestuff, and the surface of the completed rug clipped with shears. Dyeing of the rags with vegetable dyes is an important part of the work, as in all handicrafts. Miss Hicks has in mind certain conventionalized designs adapted from the natural scenery of the region—waves, pine-trees, and rocky shores—which will give the work individuality.

WEAVING A SABATOS RUG FOUNDATION.

In the Cranberry Industry, one-third of the selling price goes to the designer, one-third to the craftsman, and one-third to the expense account. The Cranberry rug sells for forty cents a square foot. It is quite similar to the now famous Abnakee rug, which Mrs. Helen R. Albee developed in the same way,—by the supplying of artistic models and the securing of a market—out of the old-fashioned "Pulled Rug" of the Massachusetts and New Hampshire coast.

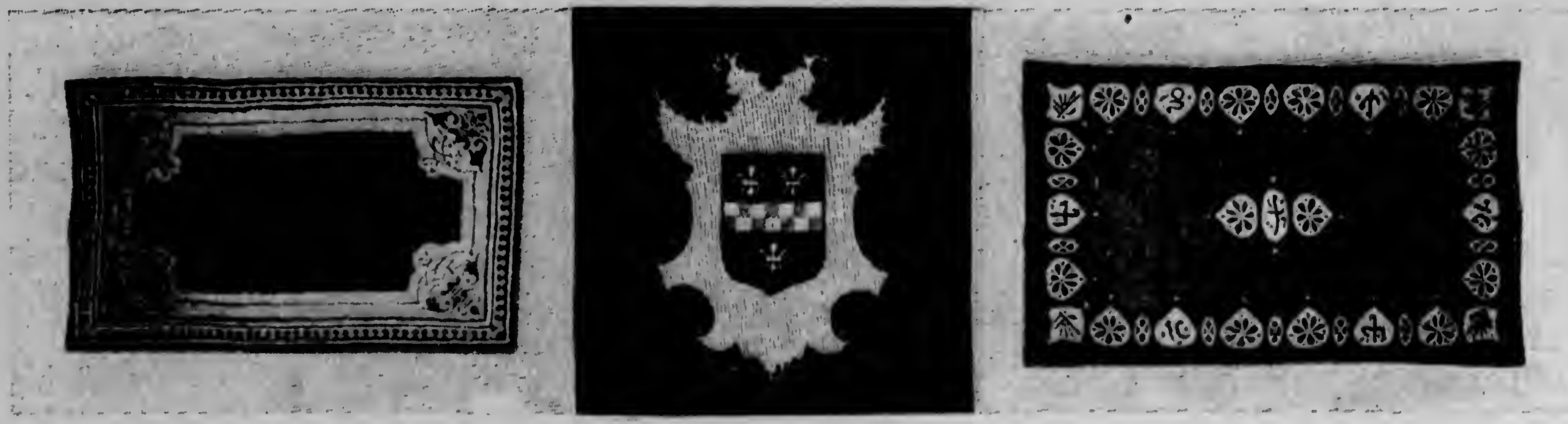
Up in Centre Lovell, Maine, Mr. Douglas Volk, the New York artist, and his family have discovered a mine of interest in the development of the native handicrafts which they found surviving in the region round about their country home. The development of the Sabatos rug, from one made in the neighborhood, has been the particular work and pride of Mrs. Volk. It is a pulled rug, but made of yarn, not rags. The yarn is pulled through a firm foundation woven by the women, and then knotted, like Oriental rugs. Indigo blue and dull madders are favorite colors for the body of the rugs, with the designs worked in fawn or dove shades. The Sabatos resembles a Kurdish rug, and, to the eye of the layman, seems as beautiful in coloring, texture and workmanship, as the Oriental product. Mr. Volk has been supplying the designs, mainly conventionalized Indian motives. A Sabatos rug, three by five feet, will sell for $25, and more orders are now going into the little Maine village than can be filled. Centre Lovell women are also weaving and selling woollen and linen fabrics, suitable for curtains, portieres, draperies, coverings for couches, tables, and the like; and they are experimenting now on a woollen dress material which will cost $1.50 or $2.00 a yard. Their decorative materials cost $2.50 a yard, making the selling price of portieres $15 a pair. These fabrics attract artists, a number of whom have ordered them for house and studio furnishings; and as they are particularly suitable for Summer cottages, many wealthy people have bought them for that purpose. The people who are engaged in this work are an intelligent and well-to-do farming class, and the women are using yarn made from the wool raised on their own farms.

WARPING THE WEB FOR A SABATOS RUG BEFORE HARNESSING IT TO THE LOOM.

Besides this textile work, two men are making attractive baskets; another carves paper knives from apple wood most cleverly; and a farmer blacksmith is turning out ornamental brass hinges and the like at his forge. The little exhibit held by the Centre Lovell craftsmen last August, although their first attempt, was attended by about three hundred people from various points, interested in arts and crafts; and an annual exhibit and a crafts house are in contemplation.

Mr. Volk insists that, quality for quality, goods can be produced more cheaply by hand than by machine, provided you deal with the workman direct, eliminating the profits of several middlemen.

A "Tapestry Settlement" is one of the interesting developments of the near future in the American handicrafts movement. It will be organized by a firm which has recently opened a store on Fortieth Street, in New York, in which they carry only hand-made goods. For the location, they desire a place where wool is raised, and where there are women who still spin and weave. Such a place they can find in both Ohio and West Virginia, and they will locate during the coming Summer in one of those States. They will offer a price for certain fabrics, woven according to their requirements, which will make a better market for the wool than the farmers are now obtaining. Then they will send an instructor among the weavers, to furnish designs and improve methods. This instructor they have already secured, in the person of a woman who has made a study of tapestry in Europe. They will seek to produce all kinds of textiles but the crown of the industry will be the tapestry, for the promoters hope to establish here an industry in which American craftswomen shall rival in time the products of Gobelin, Beauvais and Abusson. The



SABATOS RUGS, DESIGNED AND MADE IN CENTRE LOVELL, MAINE.

same methods, of course, will be followed, as there is but one way of making tapestry. No European designs will be followed; American life, scenery and history will be used.

To produce the quality in a hand-made thing which makes it different from anything a machine can produce,—the quality which appeals to the cultivated and wealthy patron,—a different kind of workman is required. The machine worker is part of the machine, spending his life in the fearful monotony of making one small portion of an article. The craftsman makes the entire thing, and in so doing has a conception of it as a whole, and embodies in it something of his own individuality. When he is an art craftsman, you get those marvels of wood carving and pottery, textiles and embroideries, which take their place as veritable works of art.

The machine must, of course, always supply the masses with the thousands of things in daily use. But side by side with the machine, there seems to exist a rich market for the artistic hand-made thing; in the making of which women, so largely the craftsmen of the primitive world, may find a necessary increase of income without resigning that home life which is so fearfully sacrificed by the woman in the business world, and without adding further to the millions who flock to the cities.

HERSELF AND HIMSELF.

By William Bulfin ("Che Buono").

Illustrated by J. B. Graff.

HE sat down under the shade of the verandah and taking off his soft felt hat, wiped the perspiration from his forehead with the back of his hand, and then ran his fingers vigorously through his grey hair, combing it against the grain. His face told you many things, amongst others the following: that he was over fifty years of age; that he was of the Irish race; and there was grit in him; that he was flurried and in a bad humour; that something of an unpleasant and exasperating nature was crossing his mind, causing him to frown and scowl in a way that was not at all encouraging. While one of the darkest frowns was on his brow, a figure came into the open door of the dining-room, in front of which he was sitting. A solid, matronly figure it was, of a woman still lingering in the Autumn of middle age, but with many a silver streak in her thick, brown hair. There were lines across the white brow and a look of pain in the kindly hazel eyes, and on the sweet though homely face lay the shadow of sorrow. There they remained for full two minutes, neither of them speaking, Herself and Himself, man and wife, the partners of more than half a lifetime, sharers in the weal or woe which had come to them, sharers now, to all appearances, in a common misfortune.

"Were you far?" asked Herself at length.

Himself frowned a dark and sullen frown and mumbled something about having been "far enough." It was not polite, but Herself did not show any sign of resentment. She meekly and silently turned away and went indoors.

Himself remained sitting under the verandah, evidently a prey to unhappy meditations. Through the rifts in the leafy screen of the aromas and eucalyptus groves he could see broad stretches of the level camp beyond. Through the long vistas of the peach orchard behind him the camp breezes came in from the South and fanned him. In the branches of the tall poplars near by the doves were cooing the soft, low, flute-like coos which always seem to be a prelude to some sweet dirge for a love that is lost. There was no other intrusion on the silence. Quiet, warm Summer quiet, lay all around. The distant corrals, the large *galpones* (wool sheds) the wing of the buildings where the men ate and slept, all were steeped in sun-glare and silence. The dogs slept peacefully under the verandah, the fowls lay quietly in their cool nest of clay under the peach trees, the stately chief of the turkey family was off duty and lay dreamily on his side amongst his people, solemnly holding his tongue, and, for the moment, troubling no one but himself with

Basketry (Influence on ~~Indian~~ Pueblo pottery
~~form)~~ design)

W. H. Holmes : Rept. Bur. Eth. for 1882-83 : 449,
1886.
461-462, Illus.

BASKETRY:

ZUNI Pottery based on Basketry.--

4th Ann.

F.H.Cushing: Rept.Bur.Eth. for 1882-83:

483--516. 1886.

Figs.507-514, 554 -- Decoration;
" 515 -- Splints at neck of unfinished basket
" 520 -- Wicker water-bottle;
" 523 -- Food trencher;
" 524, 526, 529-530, 533, 539 -- Same used as mold for clay bowls;
" 537-538 -- Mat for carrier's head.

BASKETRY

W.H.Holmes. Prehistoric textile art of Eastern U.S.: Basketry & Matting.---- 13th Ann.Rept.Bur.Eth. for 1891-92: pp.15-21, illus. 1896.

BASKETRY:

IROQUOIS bark-vessels.--

F.H.Cushing: 4th Ann. Rept.Bur.Eth. for 1882-83:

520-521, figs.563-564, 1886.

BASKETRY

W.H.Holmes. Textile art in its relation to the development of form and ornament.-- 6th Ann.Rept.Bur.Eth. for 1884-85: 189--252, illus. 1888.

Note--Peruvian; Seminole; Piute; Apache; Moki; Yakama; Northwest Coast Indians; Clallam; Klamath; Moundbuilders; British Guiana; Tule River, Calif.; Pima; McCloud River, Calif.; Mexican; Iroquois; Yokut; Zuni.

Double coiling in Basketry

Illustrated note by Helen H. Roberts in Am. Anthropologist, 18: 601-602, Oct. ~~Dec.~~ 1916.

Relates to San Carlos Apache basket

nomena in the unstable static conditions of the outer layers of the sun.

I am not aware that such a suggestion as this has ever been made to account for Sporer's law. Of course I see many objections to it. The improbability of such waves long retaining their shape, and the observed absence of sun spots in the north hemisphere from 1672 to 1704, suggest themselves as obstacles.

J. A. Udden

Rock Island, Ill.

AFRICAN BASKETRY WEAVES

A large collection of ethnological specimens recently received by the Museum of Natural History, New York city, contains a selected series of baskets from the Barotse and Bechuana tribes. These baskets compare favorably in technique and finish with those of California and, what is of special interest, present all the typical weaves known in America. Among the Barotse baskets alone we find the following kinds of woven basketry: wicker, checker, twill, wrapped, plain twine, open twine, twilled twine, and the California 'ti.' Also in coiled basketry, one rod coil, grass coil closely covered, also with foundation showing bifurcated coil closely covered, also with only lines of stitching and coil without foundation.

The more elaborate manipulation of warp elements or materials in general, seems not to be practised, for there are neither cross-warp checkers nor cross-warp twines in the collection. The edges, while of all types, represent rather the refined variations. The thought of solidity or stability seems to have been the main idea. This is particularly well illustrated in the large rope coil and one-rod foundation coil chests and storage baskets. The technic is perfect and with the close-fitting lids give exceptional protection to grain or other contents. Strengthening by bands of the 'ti' weave, a technic heretofore thought to be limited to the Pomo Indians of California, is found; also an unusual wrapped twine, with the horizontal warp on the outside, like some Aleutian burden baskets.

The decorations in color occur chiefly in coil baskets. The color of the designs is uniformly black.

The main point of interest is that within a definite ethnic area of South Central Africa an aboriginal people practise basketry in which are found practically all of the typical weaves known to the world.

Mary Lois Kissell

American Museum of Natural History,
New York City

Am. Anthropologist, Vol. 9, No 2.
February 1896

~~thorough were used, the inference, if intended in a broad sense,~~ is based on insufficient data.

However, it is not our desire to criticise, as the work performed by Mr Mercer appears to have been carefully and conscientiously done, and it certainly throws additional light on some of the vexed questions of Maya history and culture. It is to be hoped, therefore, that these explorations may be continued.

Mr Mercer's further examination and description of the "labyrinth" near Oxkintok, known locally as *Tzat un Tzat* ("Lost and Lost"), which is mentioned by Stephens, is a valuable contribution to our knowledge of this structure, as his figures and description make the arrangement of passages and openings clear and easily understood.

The narrative portion of the work is chatty and pleasant and proves that the author kept his eyes open, especially when white-~~costumed members of the fair sex formed part of the panorama~~.

~~CYRUS THOMAS.~~

A DISCOVERY IN SANDALS.—By carefully dissecting a "cliff-dweller's" sandal from the Canyon de Chelly, found there by Dr Washington Matthews in 1891, I find that the weaving is precisely similar to that of the Yokaia and other basketry from northern and middle California, reaching as far north as Norton sound. It is west-coast in motive. This is an interesting discovery in association with my discovery of the ancient Mexican atlatl among the cliff-dweller material in 1893. The sandal is woven thus: The warp consists of a number of double warp filaments or strings from toe to heel about a twelfth of an inch apart. The doubling consists in having two sets of warp strands, one lying immediately on the top of the other. In this feature the sandal is unique. Two weft filaments are twined across, taking in two sets of warp filaments. On going back the same process is repeated, but the pairs of warp strands are alternated, giving to the surface a diagonal effect. This is a common feature in all twined weaving, whether in the eastern or the western continent, whether along the Pacific coast from San Francisco bay to Norton sound, in the interior basin from Idaho to Mexico, or in the mounds of the Ohio drainage. The weft is of apocynum yarn or string, in different colors, making a pretty banded effect.

O. T. MASON.

Everybody's Magazine
April 1902.

THE MODERN BASKET MAKER

FIG. 15.

BY MARY WHITE.

PART II.

IN order to accustom herself to the handling of extra spokes needed for larger baskets the basket maker weaves a mat which forms the top of a

DOLL'S TEA TABLE.

Materials: Six 22-inch spokes of No. 3 rattan; one 12-inch spoke of No. 3 rattan; one weaver of No. 2 rattan; a small piece of fine wire; raffia; a knitting-needle.

Two groups of spokes, one of three and the other of three and a half, are crossed in the centre and woven into a mat, which, when it is three and a half inches in diameter, is bound off. Each spoke is brought across the next one and pressed down beside the next as in Open Border No. 2, except that the long end is not cut off, but brought out between the fourth and fifth rows of weaving on the under side of the mat. The border is drawn closely in. The long ends of the spokes (which are to form the legs of the table) are brought together and bound with a piece of fine wire, just under the centre. They are then separated into three groups of four each. The odd spoke is either cut off or whittled very thin and bound in with one of the three groups. A strand of raffia, either double or single, is now started at the top of one of the groups and wound tightly around until it has covered the desired length. At the end a half hitch, or one button-hole stitch, is made to keep the raffia from slipping and it is wound up again to the top. After the other legs have been covered in this way, the raffia is brought in and out between them where they separate. It is then tied and the ends cut close. Finally the spokes at the end of each leg are cut to a uniform length, and slanting, so that the table will stand firmly.

SMALL BASKET WITH TWISTED HANDLE.

Materials: Basket—Six 16-inch spokes of No. 4 rattan; one 9-inch spoke of No. 4 rattan; two weavers of No. 2 rattan. Handle—one 12-inch spoke of No. 4 rattan; one weaver of No. 2 rattan; a knitting-needle.

Six spokes and a half are started and woven into a centre. When it is two inches in diameter the spokes are wet and bent upward and woven with flaring sides. Two weavers are used, and then the basket is bound off.

Border—In the first row each spoke is brought back of the spoke to the right of it and out. In the second row each spoke is brought back of the next one to the right and out, making a roll on the edge of the basket. The ends, which are outside, are cut slanting, just long enough for each to rest on the spoke ahead.

Handle (see Fig. 12)—The knitting-needle is run down beside a spoke and then drawn out, leaving room to insert an end of the 12-inch spoke, which should be pressed down at least an inch below the top of the basket. The other end of the spoke is inserted in the same way beside a spoke exactly opposite. This makes the foundation handle. The end of a pliable weaver is now inserted under the third row from the top of the basket, to the left of the foundation handle, and run up between the weaving. This weaver is twisted around the handle with twists about an inch and a half apart. At the opposite side of the basket it is pushed in, under the third row of weaving from the top, on one side of the handle and brought out again on the other side of the handle three rows from the top, making a loop inside. The weaver is then laid close beside the first twist, and follows it across to the opposite side, where it goes in under the third row on the left of the handle and comes out on the right. Each row of twisting must follow close beside the last, and six rows should cover the spoke. The weaver is fastened off by bringing it inside the basket, then out across a spoke and inside again where it is cut short.

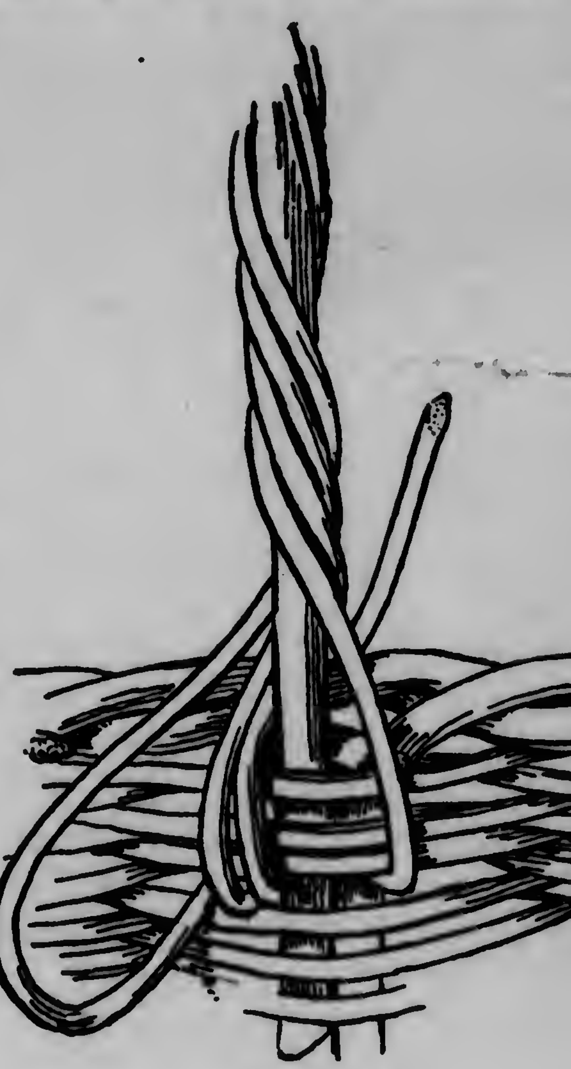


FIG. 12.

COVERED WORK BASKET.

Materials: Basket—Sixteen 34-inch pieces of No. 3 rattan; thirty-two 18-inch pieces of No. 3 rattan; about twelve weavers of No. 3 rattan; two weavers of No. 4 rattan; two weavers of No. 3 green rattan. Cover and Fastenings—Sixteen 24-inch pieces of No. 3 rattan; thirty-two 11-inch pieces of No. 3 rattan; about nine weavers of No. 3 rattan; two weavers of No. 3 green rattan.

The 34-inch pieces of No. 3 rattan are arranged in groups of four, the first group vertically, the second crossing it horizontally, the third diagonally from right to left, and the fourth diagonally from left to right (see Fig. 12). A single weaver is started by laying the end over the group to the left of the vertical group: it is brought under the vertical group, over the next, under the next, and so on, until it comes around to the vertical group again. It is brought around four times in this way (see Fig. 13). The groups are now separated into twos, and the weaver is brought over the left-hand pair of the upper vertical group, under the pair on the right, and so on until it comes around again.

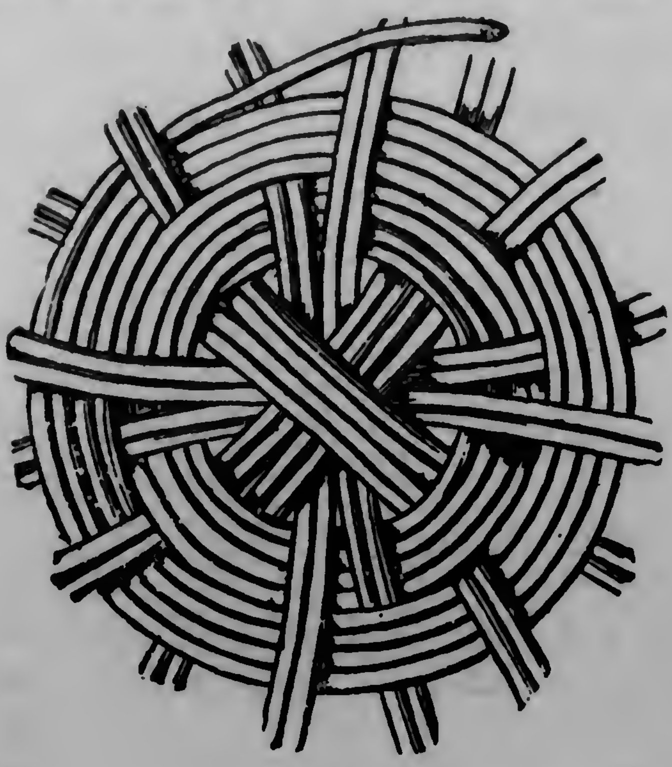


FIG. 13.

When four rows have been made the weaver passes under two groups. From now on this must be done at the beginning of every new row, to make the weave come right. When the bottom of the basket is six inches in diameter extra spokes are inserted, one on either side of a group, making four in each group. These are separated into pairs. When the bottom is eight inches in diameter flaring sides are woven for about an inch and a quarter. A row of triple twist in No. 4 is followed by three rows of double weaving in green rattan, drawn in slightly. Another row of No. 4 in triple twist, and an inch and a quarter of under-and-over weaving drawn closely in complete the sides.

Border—First row: Each pair of spokes is brought back of the pair on the right and out. Second row: Each pair of ends is brought under the next pair, over the next and down, where they are cut when the border is finished. The cover is started and woven like the bottom of the basket. Extra spokes are inserted, and when it is seven inches in diameter four rows of double weaving in green, followed by half an inch of under-and-over weaving in the natural color, finish it. Each spoke is brought under the next spoke on the right, over the next, under the next, over the next and in.

Hinge and Fastening—Having chosen the best place for the hinge on basket and cover, an end of a piece of No. 3 rattan about a foot long, which has been wet until pliable, is inserted at the right of a spoke and under the last row of weaving on the basket. It is woven under and over two or three spokes to fasten it securely. The long end is crossed diagonally over the border of the cover and pressed in between the last two rows of weaving at the left of a spoke. It is brought down inside and out at the left of the spoke on the basket and across to the right of the spoke in the cover, where it is pressed inside and down to the place where it started on the basket. Here it is woven under and over several spokes till it is firmly attached. The front fastening is formed of two rings, also made of No. 3 rattan (see Fig. 14). The ring on the cover should be smaller than the one on the basket so that it may slip through it. In attaching the one on the cover, the ends are pushed inside the basket between the border and the last row of weaving, and woven under and over two or three spokes until the ring is secure. The ring on the basket is fastened in the same way, between the seventh and eighth rows of weaving from the top.

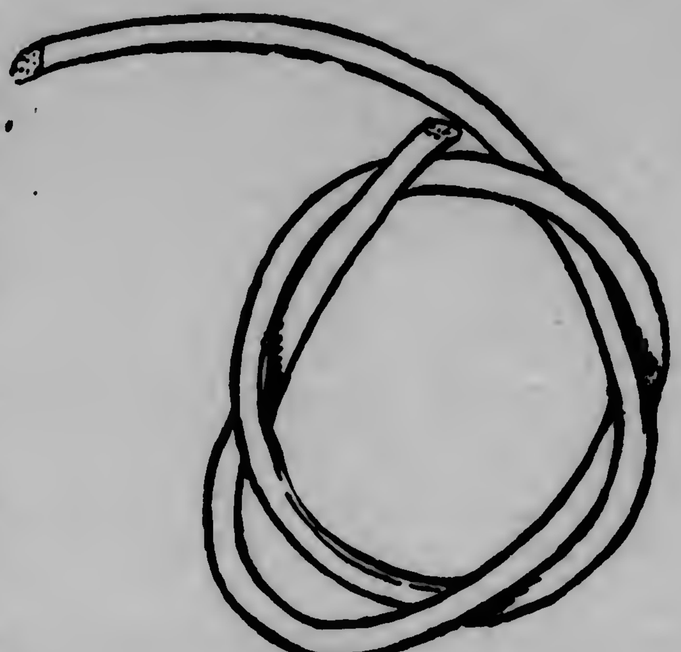


FIG. 14.

Candy Basket of Rattan with a Band of Color.

Materials: Ten 20-inch spokes of No. 4 rattan; one 11-inch spoke of No. 4 rattan; five weavers of No. 2 rattan; two weavers of No. 2 colored rattan.

Two groups of spokes, one of five and the other of five and a half, are crossed in the centre and bound around three times with No. 2 rattan which is woven in under-and-over weaving into a flat bottom about six and a quarter inches in diameter. The spokes are wet thoroughly and turned up, rounding them gradually. After about a quarter of an inch has been woven up the sides, two colored weavers are woven into four rows of double weaving, which are drawn in slightly toward the top; three rows of under-and-over weaving in No. 2 rattan are also slightly drawn in, and then the top is bound off and finished with this border. Each spoke is brought in front of the next one on the right, back of the next, in front of the next and in. They are cut slanting, just long enough to allow each to lie across the spoke in front of it.

Scrap Basket of Rattan in Green and the Natural Color.

Materials: Sixteen 66-inch pieces of No. 4 rattan; thirty-two 30-inch pieces of No. 4 rattan; about forty-five weavers of No. 4 rattan; a knitting-needle.

An effective scrap basket, as shown in the initial Fig. 15, on page 423, is made as follows: Sixteen spokes are arranged as in Fig. 13. A centre eight inches in diameter is made. Here extra spokes are inserted, one on each side of every group. The groups are separated into twos and the basket shaped as nearly round as possible.

At the widest point, the circumference should be thirty-eight inches; from there it is gradually drawn in until the diameter of the top is about ten and a half inches.

At this point the basket is stained a pale green, with wood stain, just to the edge of the weaving, leaving the long spokes in the natural color. Two weavers are also stained. When the stain is dry the the spokes are wet until pliable.

Each group of spokes is brought over the next two groups on the right, back of the third group and outside. Next, each group is brought down to the bottom of the basket on the outside, about where the extra spokes were inserted, and in front of the next spoke to the one it last went behind, where it is drawn through two rows of weaving to hold it in place. These outside groups should be left quite loose.

The basket is next turned upside down and two rows of under-and-over weaving in green rattan make part of a base; the end of each group is then brought under the next end to the right, over the next and pressed down inside, completing the base.

(*To be continued.*)

Weaving Splint Baskets

1

Woman's Home Companion, March 1904

ONE of the charms of basketry is its variety and the scope it gives for original work. When you have mastered the first principles you may take up any branch of weaving with perfect confidence of success, and may invent patterns and combinations at will.

In the illustration which shows the material for splint weaving the apparent diversity comes from one roll of splint which is almost uniform in width and thickness. A basket measuring about six inches in diameter and three inches in height is a convenient size on which to learn. Open your roll of splint, put two pieces to soak in a bowlful of water, and let them remain twenty minutes. Have ready a clean lap-board, a pair of large scissors and an old towel. The lap-board not only serves for a work-table, but also keeps the water out of your lap.

Your enthusiasm will begin when you find how easily the splint can be cut and shaped when it is taken from the water. Wipe the dripping water from the splint, and cut off six pieces nineteen inches long; then cut these into sixteen strips one half inch wide, for the spokes of the basket. Do not attempt to tear the splint, for it will not tear evenly. From the other piece of splint cut four strips for weavers, which should be one half inch, one fourth of an inch, one eighth of an inch and one sixteenth of an inch wide respectively. Place all the weavers in hot water, and leave them until you are ready to begin weaving.

Take up the spokes one at a time, and pass them between your fingers until they are perfectly straight and flat; then number them all by writing the number with a pencil on each end of every spoke; see Diagram I. Lay the spokes in front of you on the lap-board, crossing the first eight at the center. Place the remaining eight spokes in the spaces between the ones you have just arranged. For instance, the ninth spoke should come between No. 1 and No. 5, the tenth spoke between No. 5 and No. 3, the eleventh spoke between No. 3 and No. 6, and so on around the circle. Be sure the lower end of a spoke fits between the same numbers as the upper end. When all the spokes are placed, hammer a strong pin directly through the center where they are crossed, to hold them together while you start the weaving.

With the spokes lying in the position shown in Diagram I., take the eighth-inch weaver, and begin to weave it in and out of the spokes. Start it under spoke No. 1 about two and one half inches from the center, bring it over No. 9, under No. 5, over No. 10, under No. 3, over, under, over, under, until it has crossed spoke No. 16; then skip No. 1, bring the weaver under No. 9, and weave another row. You will find it necessary to skip one spoke at the beginning of each row, in order to make a continuous under-and-over weave. Weave five rows with the eighth-inch weaver, then slide the end under the last row, lapping it an inch or so and running it under several spokes, to hide the joint. Slip the first end under a spoke, also. During this part of the work your main endeavor must be to weave in a perfect circle. The second illustration shows the bottom of the basket completed.

After soaking the spokes in the water a few minutes, place the work on the lap-board, and carefully bend the spokes up at right angles with the bottom. Start a half-inch weaver inside the basket close to the bottom, and weave under and over until the row is complete; then, allowing for a lap of about three inches, cut the weaver off and slide the end under the first end of the weaver, making the invisible joint by tucking each end under a spoke. Start the next row a little beyond the joint of the first row, that the joining may not all come in one place. Weave five rows of the half-inch weaver, then two rows of the fourth-inch weaver, and then bind off; see Diagram II.

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Weaving Splint Baskets

2

Cut the spokes off evenly, leaving about two inches extending above the top of the basket, then put the basket in the water, spokes down, and soak until pliable. Bend each one down snugly over the top weaver, and slip the end through the next weaver, pushing the spoke down until its end is hidden under one of the weavers. Bend one spoke inside, the next outside the basket, according as they come inside of the top weaver.

This binding off holds the top weaver in place and makes the basket very firm; but the spokes must be protected from wear where they are bent, and it is necessary to put a double band around the edge. For this band cut two pieces of the fourth-inch weaver which will go around the basket and lap about an inch. Place one piece along the inside edge, the other along the outside edge, of the basket, and with the sixteenth-inch weaver bind them to the top weaver as shown in Diagram III. Fasten the end by taking several cross-stitches with the narrow weaver, passing it under the inside band only and tucking the end under the same band.

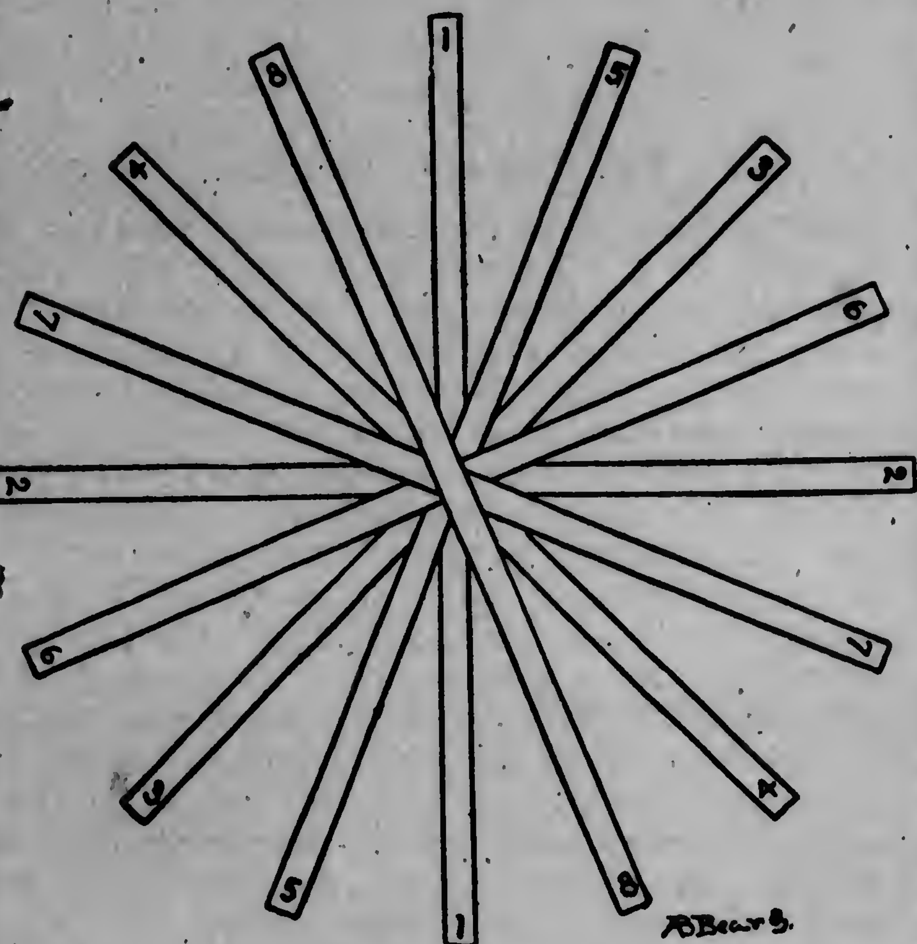

DIAGRAM I.

Many splint baskets are trimmed with twisted loops of the same material. For this trimming take one of the half-inch weavers, insert the end under a spoke at the top of the basket (letter A, Diagram IV.), give a twist to the left, and pass it beneath the next spoke as shown in Diagram IV., letter B. Pull the loop down, and flatten it a little with your thumb, then twist the weaver again, this time to the right, and slip the end under the next spoke, letter C. Continue this around the basket, and make the joint of the trimming as you did the other joints, by lapping the ends and slipping them under the spokes, which makes the last loop of double thickness.

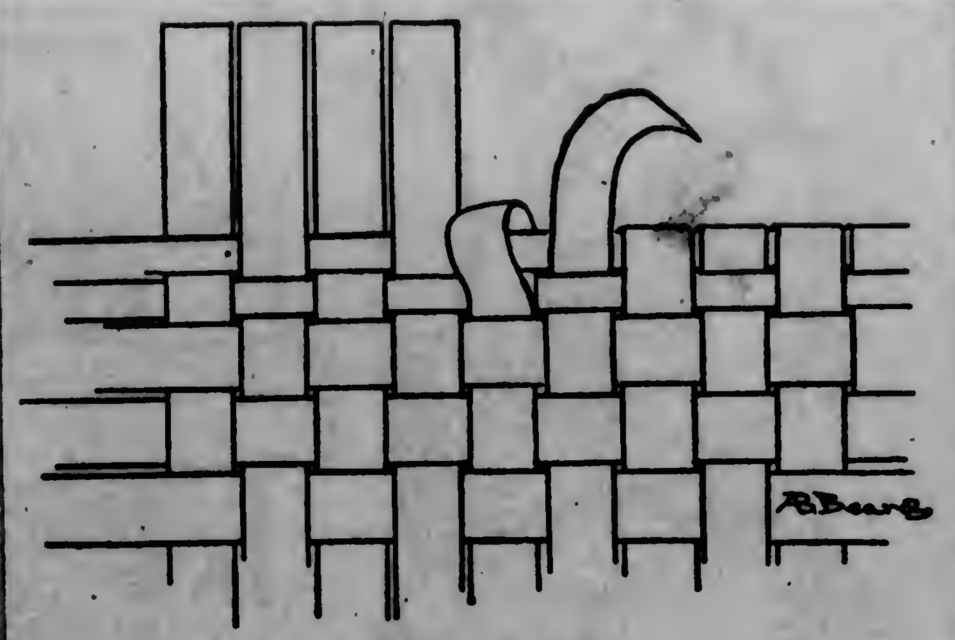

DIAGRAM II.

The basket shown in the lower right-hand illustration has two rows of trimming, and between them is run a weaver of another color pulled out into loops at the sides.

The illustration at the left shows a large basket with four rows of trimming and handles. The handles are made of the fourth-inch weaver, which is brought around twice, making a ring of double thickness. The ring is then wrapped with the eighth-inch weaver, and fastened to the basket with loops of the same. The weave of this large basket differs from the smaller one, in that the weaver is not cut at the end of each row, but is continued around row after row. For a large basket the half-inch weaver can be used in this way, but in a small basket the slant of the weaver as it runs around is too apparent.

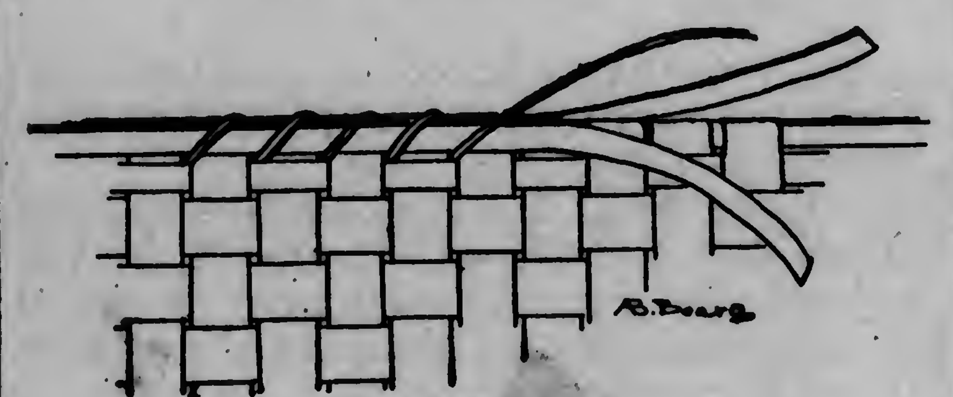

DIAGRAM III.

While baskets of the natural white splint are extremely dainty, color certainly gives variety and adds interest to the work.

The white-ash splint one and one half inches wide comes in rolls of twenty-five yards, and a roll will make several medium-sized baskets.

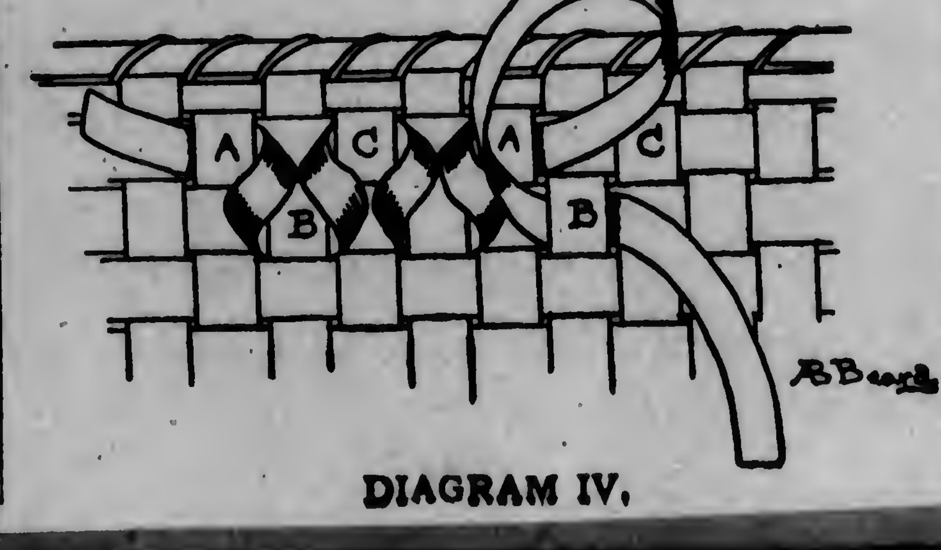

DIAGRAM IV.

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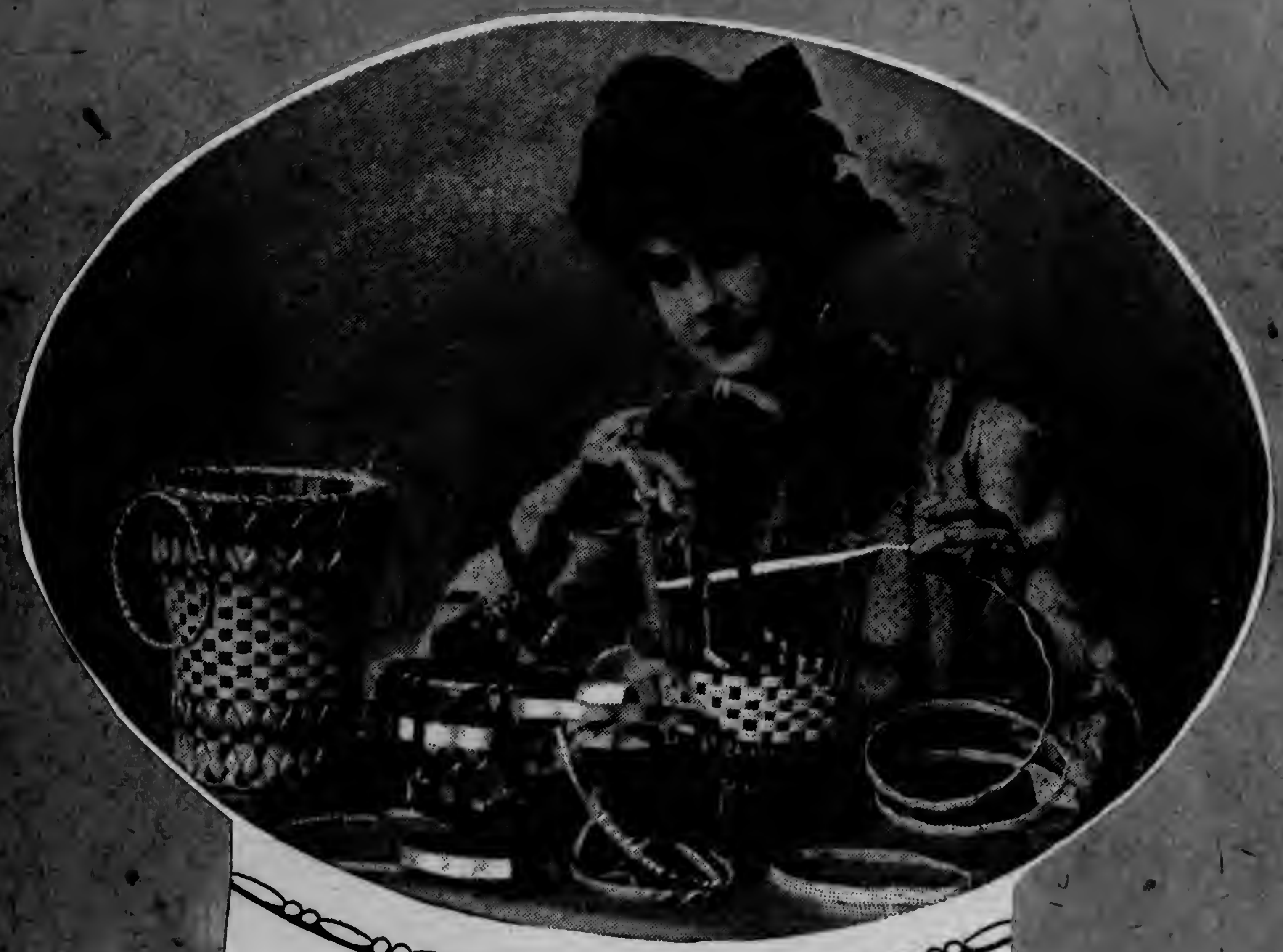
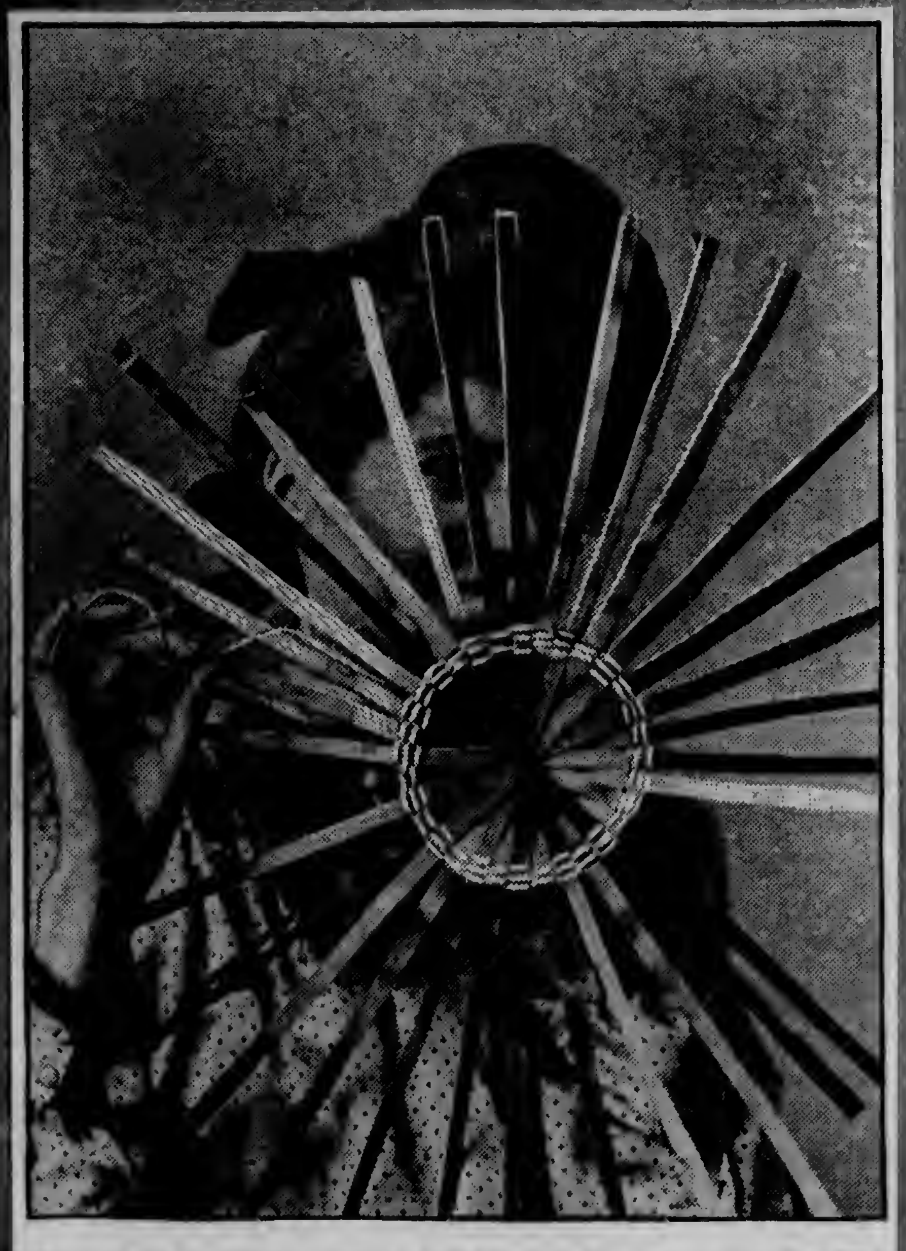
Home Companion

Weaving Splint Baskets



WEAVING THE SIDES OF BASKET WITH THE LONG WEAVER



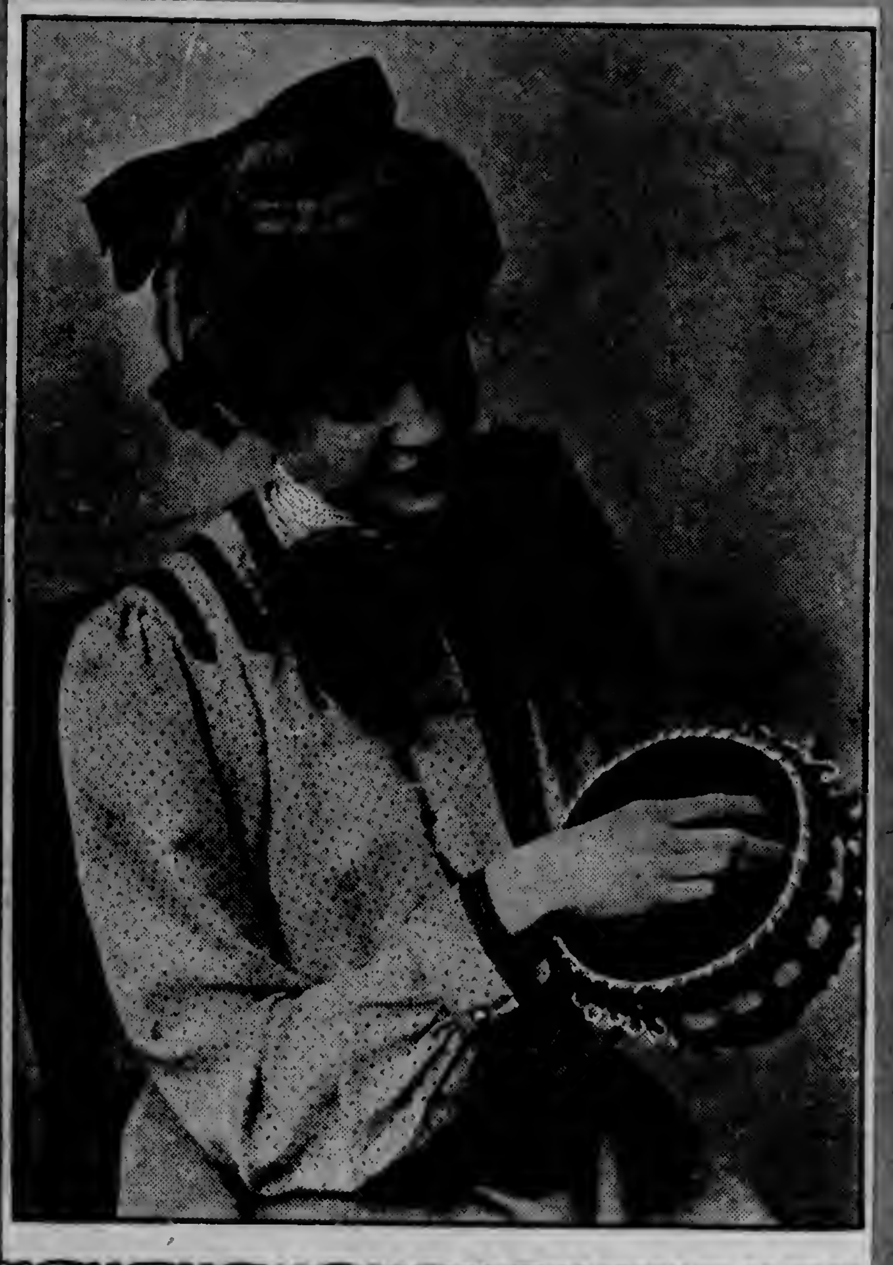
BOTTOM OF BASKET COMPLETED

MATERIAL FOR SPLINT WEAVING

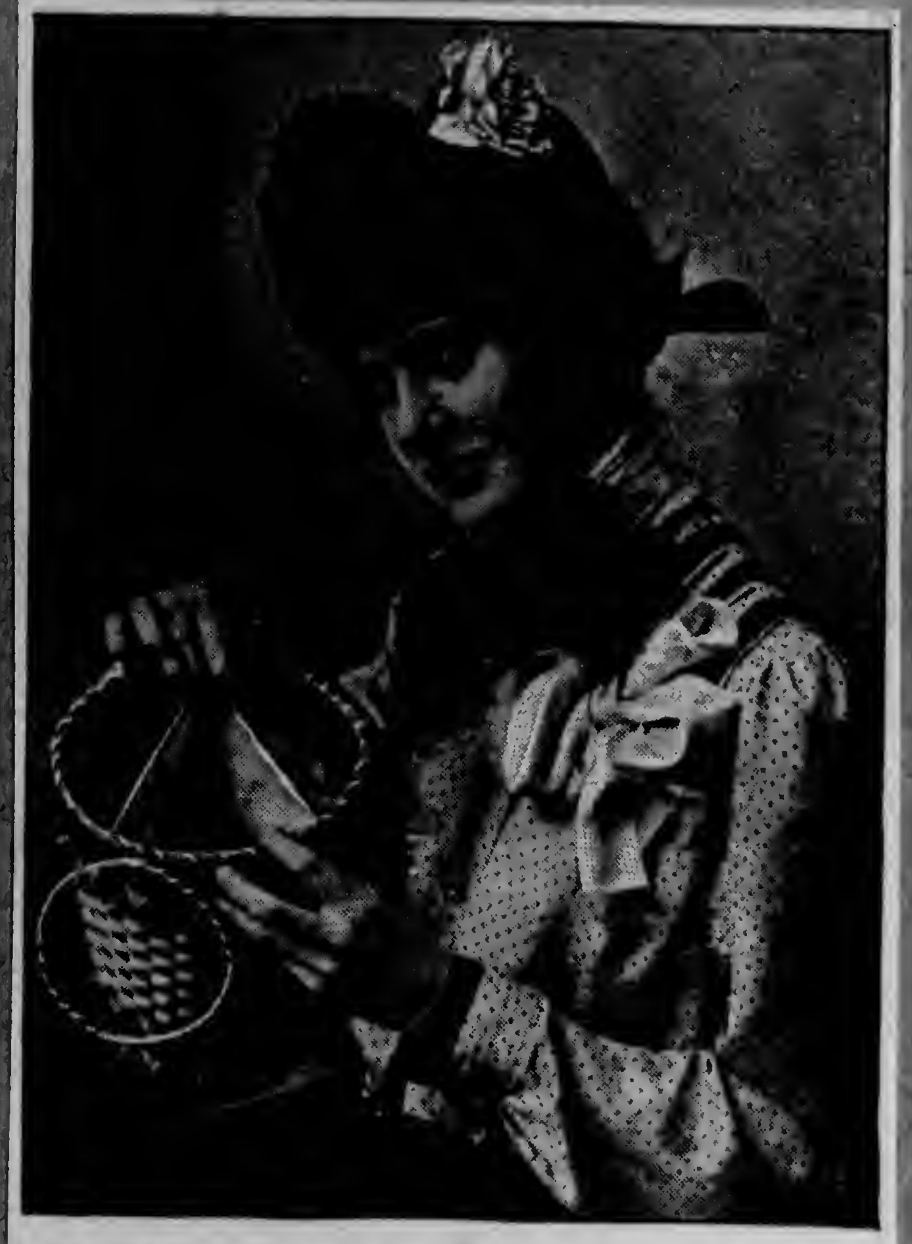
Woman's Home Companion Mar-1904

Weaving Splint Baskets

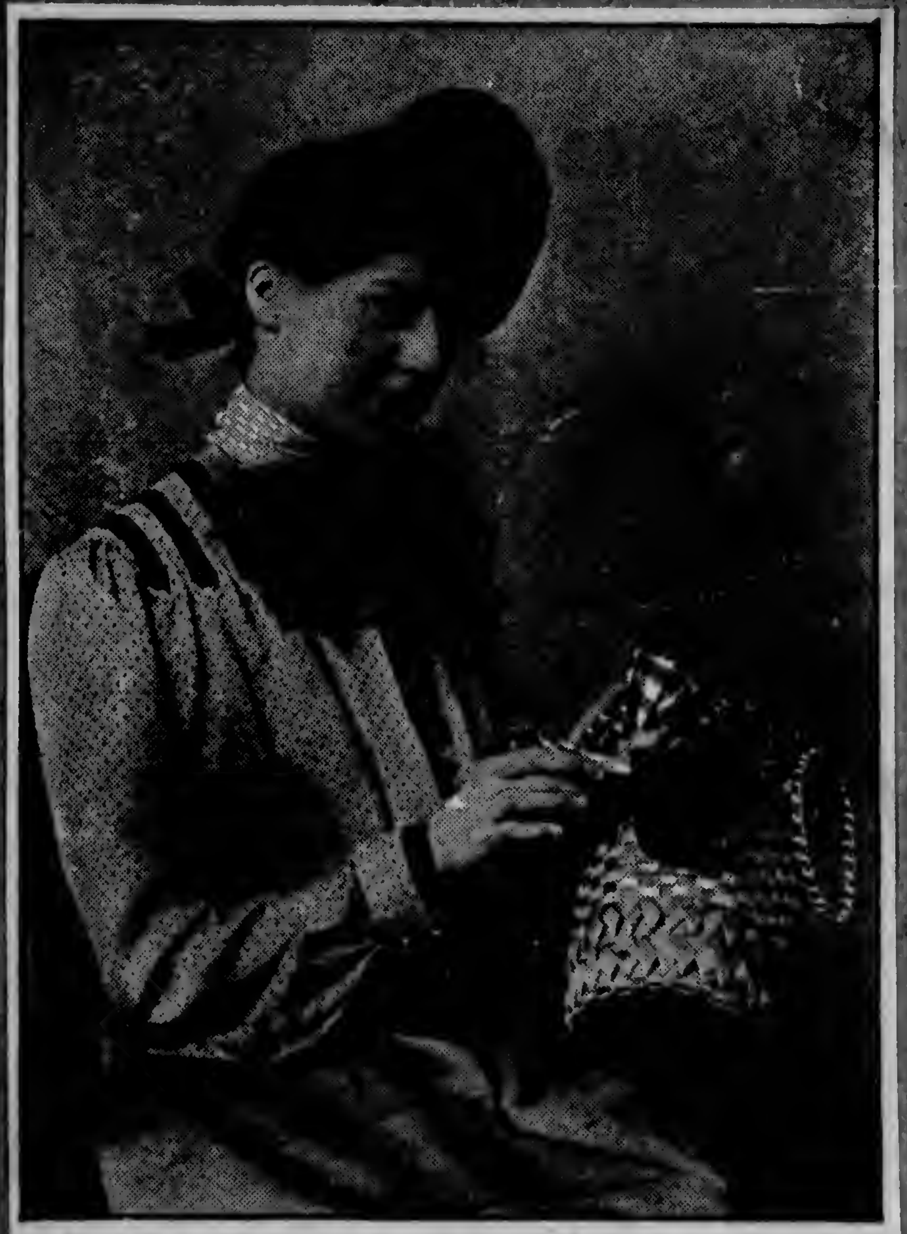
4



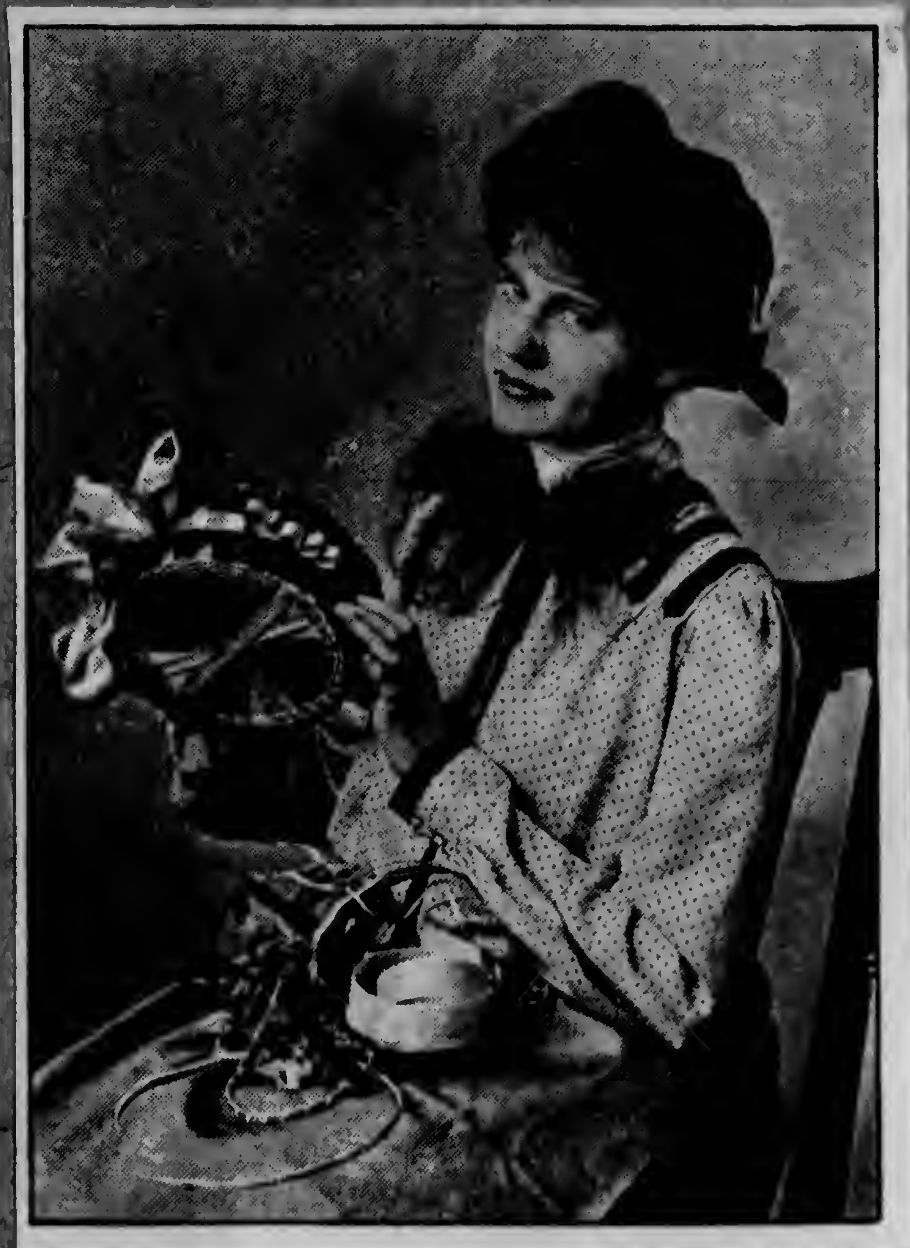
THE COMPLETED BASKET



LINING A BASKET



A FINISHING-TOUCH



BASKET WITH TWO ROWS OF TRIMMING

American Anthropologist

NEW SERIES

VOL. 3 JULY–SEPTEMBER, 1901 NO. 3

USE OF TEXTILES IN POTTERY MAKING AND EMBELLISHMENT

BY WILLIAM H. HOLMES

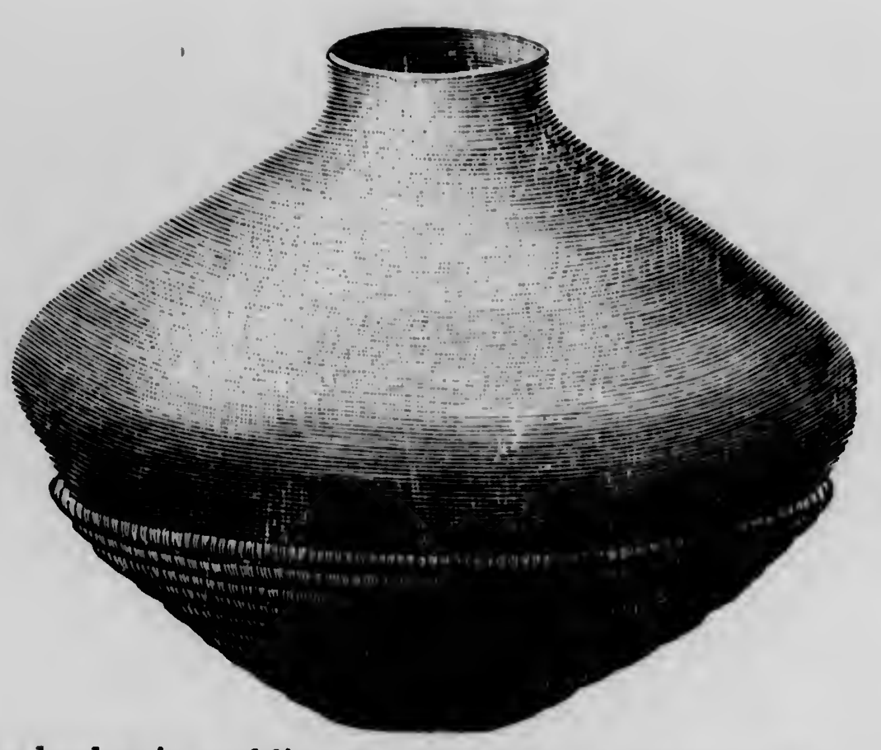
Among the native tribes of a wide zone in southern British America and in northern United States and extending from the Atlantic to the Rocky mountains, the ceramic art was intimately associated with the textile art and the earthenware exhibits traces of this intimacy as one of its most constant characteristics. These traces consist of impressions of textile articles made upon the plastic clay during manufacture and of markings in imitation of textile characters traced or stamped on the newly-made vessels. The textile art is no doubt the elder art in this region, as elsewhere, and the potter, working always with textile appliances and with textile models before her, has borrowed many elements of form and ornament from them. Textile forms and markings are thus a characteristic of the initial stages of the ceramic art.

It is true that we cannot say in any case whether the potter's art, as practised in the northern districts, is exclusively of local development, springing from suggestions offered by the practice of simple culinary arts, especially basketry, or whether it represents degenerate phases of southern art, radiating from faraway culture centers and reduced to the utmost simplicity by the unfriendly environment. We are certainly safe, however, in assuming that this peculiar phase of the art represents its initial stage—a stage through and from which the higher and more complex phases characterizing succeeding stages of barbarism and civilization arose.

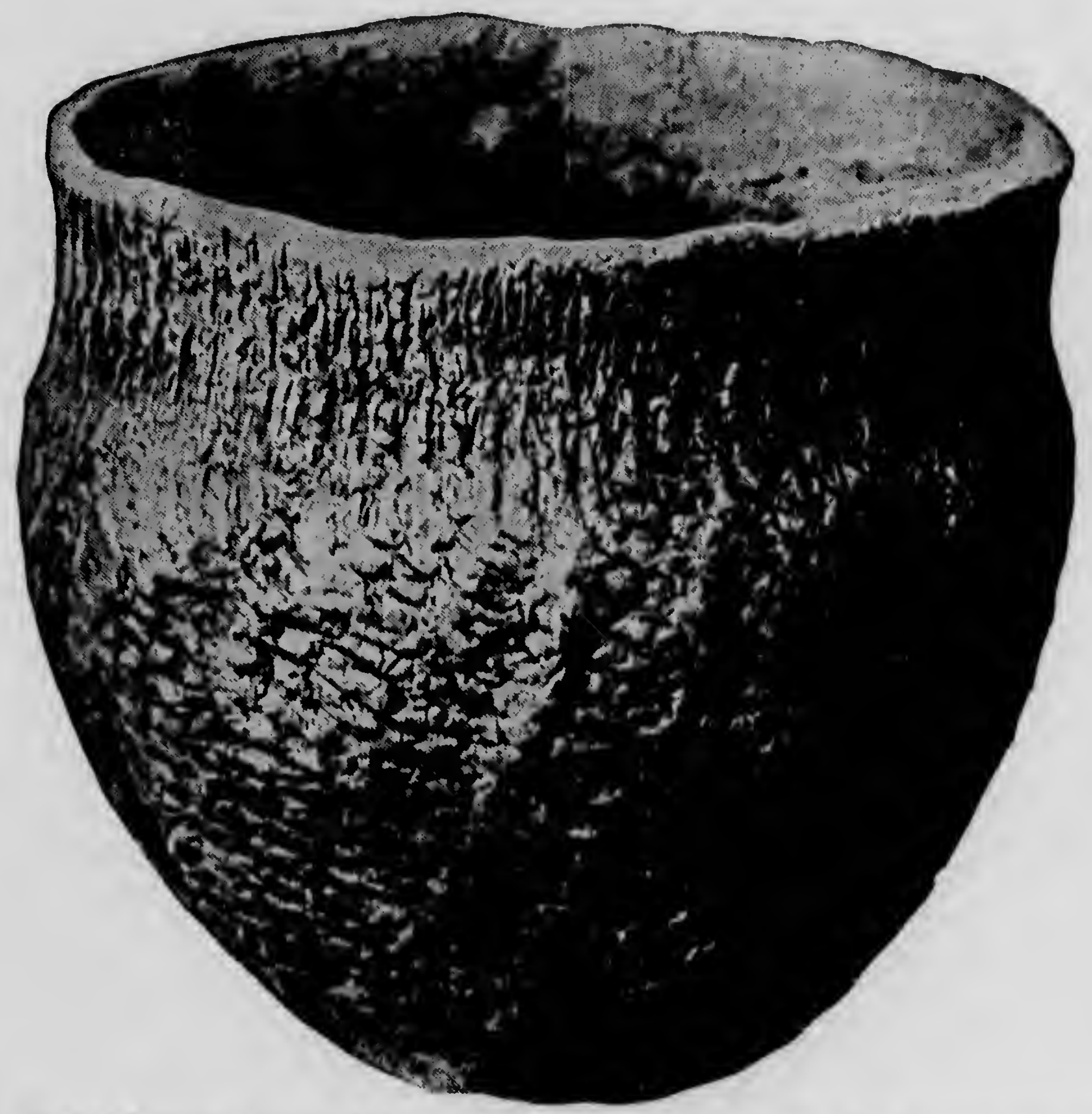
Whether the art passed through the textile stage with all peoples may remain a question, for the traces are obliterated by lapse of time. We observe in passing southward through the United States that the textile-marked wares become less and less prevalent, though enough is still found in Florida and other Gulf states to suggest a former practice there of the archaic art and a development from it.

Textile markings found on pottery are of five classes: First, impressions from the surface of rigid forms, such as baskets. Second, impressions of fabrics of a pliable nature, such as cloths and nets. Third, impressions from woven textures used over the hand or over some suitable modeling implement. Fourth, impressions of cords wrapped about modeling paddles or rocking tools. Fifth, impressions of bits of cords or other textile units, singly or in groups, applied for ornament only and so arranged as to give textile-like patterns. In addition, we have a large class of impressions and markings in which textile effects are mechanically imitated.

The several kinds of textile markings are not equally distributed over the country, but each seems, to a certain extent, to characterize the wares of a particular region or to belong to particular groups of ware, indicating, perhaps, the condition and practices of distinct peoples or variations in initial elements affecting the art. There may also be a certain order in the development of the various classes of impressions—a passing from simple to complex phenomena, from purely mechanical to conventionally modified phases of embellishment.



a. Use of a basket in molding the base of an earthen vessel. (Zuñi.)



b. Vase showing impressions resulting from the use of pliable fabrics in wrapping and sustaining the vessel while plastic.

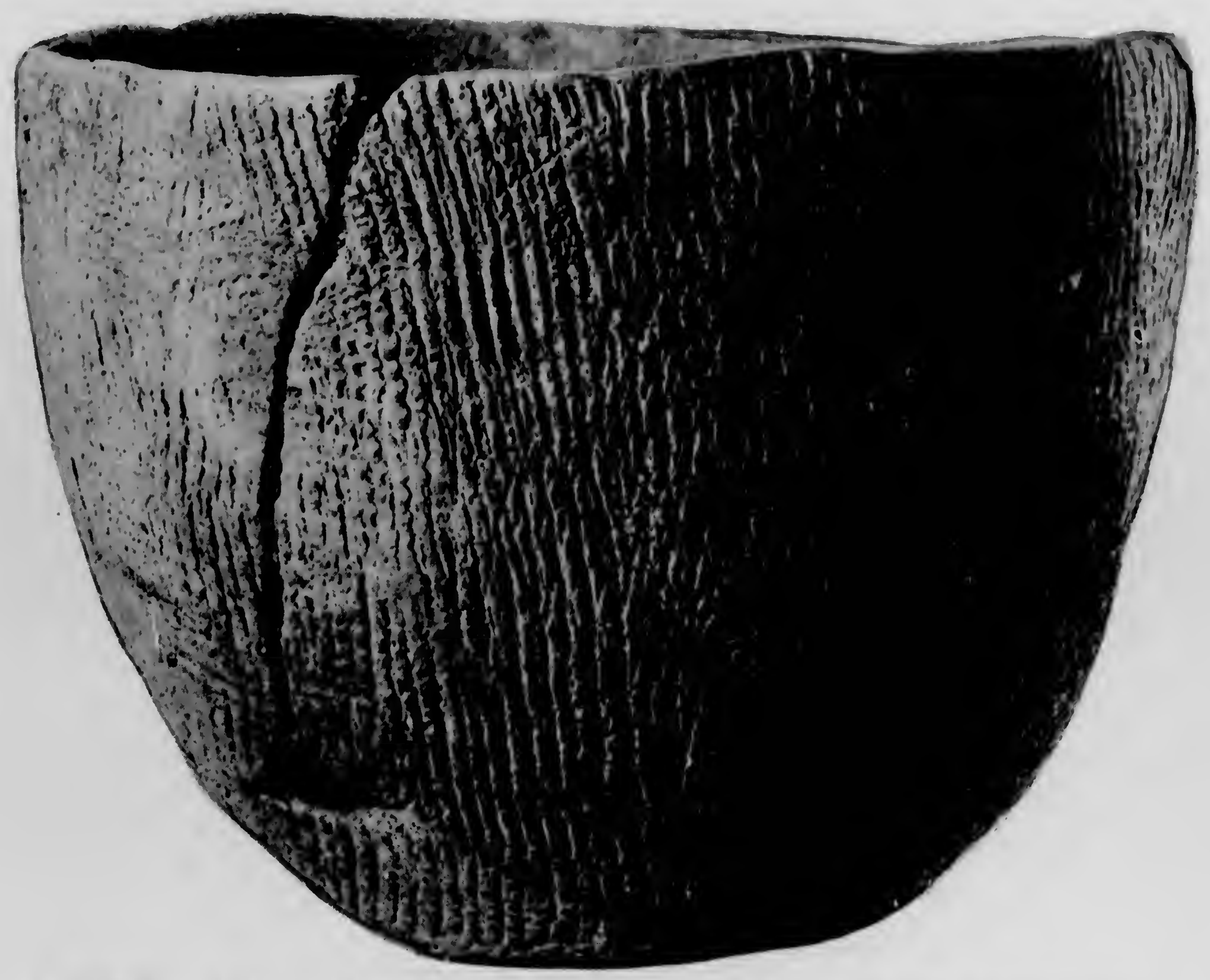
Baskets used in molding and modeling.—The extent to which baskets were used in modeling pottery in this great province has been greatly over-estimated. Instead of being the rule, as we have been led to believe, their use constitutes the exception, and the rare exception.

The functions of the fabrics and textile elements used in connection with the manufacture of pottery deserve careful consideration. There can be little doubt that these functions are both practical and esthetic, but we shall not be able to make the distinction in all cases. Practical uses may be several. In modeling a clay vessel a basket may be used as a support and pivot, thus serving as an incipient form of the wheel (plate VII, *a*). It may equally well assist in shaping the bodies of the vessels, thus assuming in a limited way the functions of a mold. The mat upon which a plastic vessel happens to rest leaves impressions rendered indelible by subsequent firing. The same may be true of any fabric brought into contact with the plastic surface, but the impressions in such cases are accidental and have no practical function.

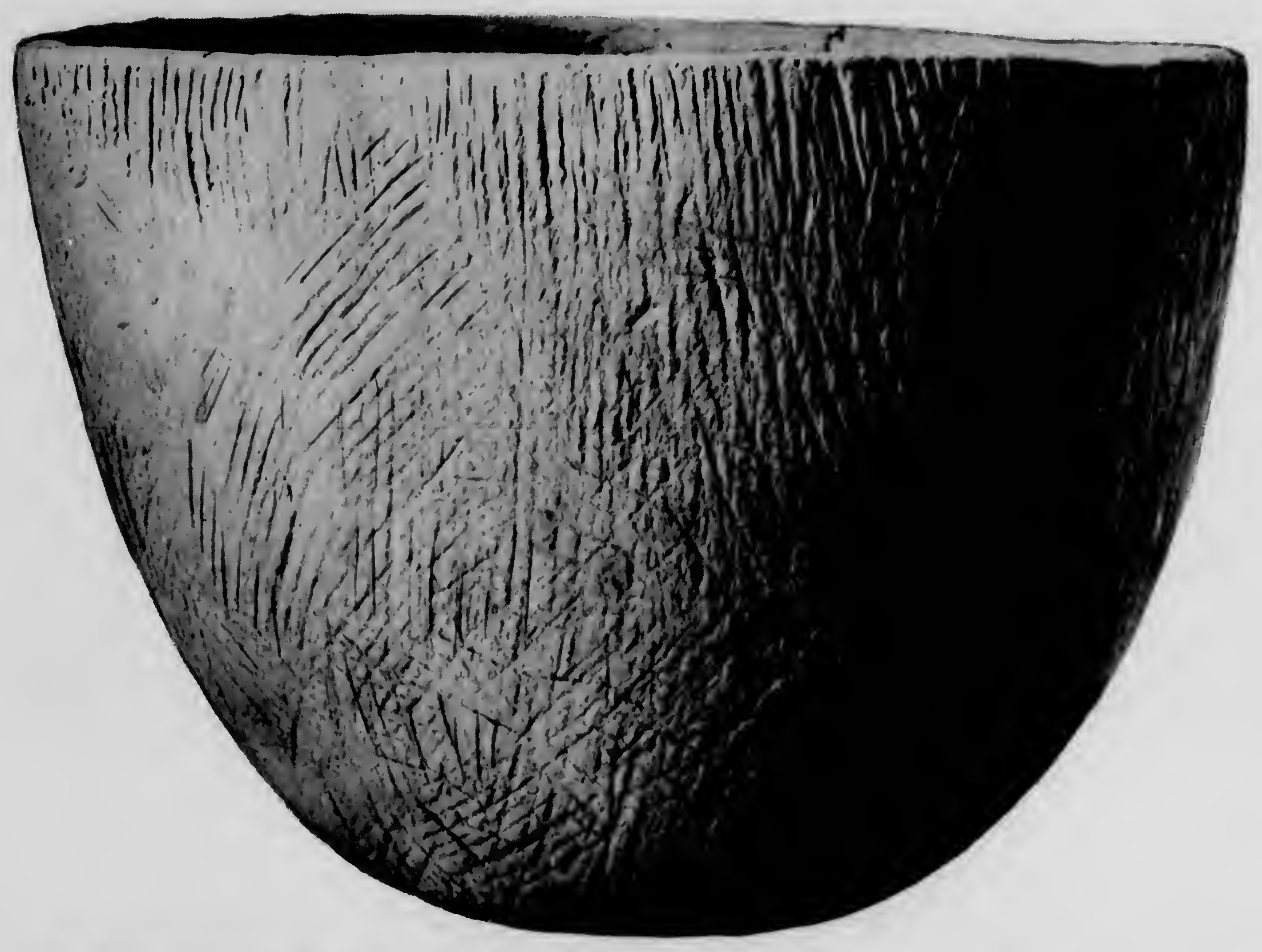
That baskets were used in the east as molds is attested by historical evidence. I can but regard it as remarkable, however, that in handling thousands of specimens of this pottery I have found no vase the imprints upon which fully warrant the statement that a basket was employed as a mold or even as a support for the incipient clay form. Many assertions to the contrary have been made, probably through misapprehension of the nature of the markings observed. On fragments of imperfectly-preserved vessels distinctions cannot readily be drawn between disconnected impressions made by the partial application of pliable fabrics or textile-covered stamps and the systematically connected imprintings made by the surface of a basket. The unwary are liable even to mistake the rude patterns made by impressing bits of cords in geometric arrangement about the rims of vases for the imprints of baskets.

Pliable fabrics as aids in modeling.—Pliable fabrics, such as sacks, nets, and cloths, were made use of as exterior supports in holding or handling the vessel while it was still in a plastic condition. Mr Mooney says that the Cherokee use a rag when lifting the pot at one stage of its manufacture, and it is easy to see that cloths or nets wrapped about the exterior surface of the plastic walls would serve to prevent quick drying and consequent cracking of the clay along weak lines. Binding up with cloths or nets would interfere with the deforming tendency of pressure during the modeling process and of sinking from weight of the plastic walls. Mr Sellers, a very acute observer, believed that the modeling of certain large salt basins was done on core-like molds of clay. In such a case, or where (as observed by Hunter) blocks of wood were used, the cloth would serve an important purpose in facilitating the removal of the plastic or partly dried clay shell and in supporting it during subsequent stages of the shaping and finishing processes. Such removal would probably be accomplished by turning the mold, with the vase upon it, upside down, and allowing the latter to fall off into the fabric by its own weight or by means of pressure from the hands. An excellent example of the impressions made on the surface of vases by fabrics applied in the course of manufacture is shown in plate VII, *b*. The specimen is a small vessel from a mound in Lenoir county, North Carolina.

Textiles used in maleating the surfaces of vessels.—An extended series of experiments made for the purpose of determining the functions of fabrics in pottery making has led me to observe that the imprintings were in many cases not made by textiles used as supports, but were applied wrapped about the hand or a modeling tool as a means of knitting or welding together the clay surface. Experiment shows that the deeper and more complex the imprintings, the more tenacious becomes the clay. Scarifying, combing, pinching with the finger-nails, maleating with engraved paddles, etc., served the same purpose.



a. Bowl from a North Carolina mound, showing prints of cord-wrapped maleating tool.



b. Bowl made by the author. The surface was finished with a cord-wrapped paddle.

Use of flat cord-wrapped maleating tools.—It was further observed, as a result of these investigations, that more than half of the textile markings upon vases are not really imprints of fabrics at all, but are the result of going over the surface with modeling tools covered or wrapped with unwoven twisted cords. This is well illustrated in plate VIII, *a*, *b*.

Plate VIII, *a*, illustrates a small bowl from a mound in North Carolina. The surface is completely covered with deep, sharp markings made by paddling with a cord-wrapped tool applied repeatedly and at various angles. Fig. *b* of the plate shows a similar cup, made of potter's clay by the writer as an experiment. The maleating implement was a Cherokee potter's paddle wrapped with native cord.

Use of cord-wrapped rocking tools.—Of the same general class as the cord-wrapped paddle were other tools, more or less rounded and wrapped with cord. These may have been applied as paddles, but were usually rocked back and forth, the rounder forms being revolved as a roulette. The impressions of the flat paddle are distinguished by the patchy and disconnected nature of the imprints. The rolling or rocking implement was not lifted from the surface, and gave a zigzag connection to the markings.

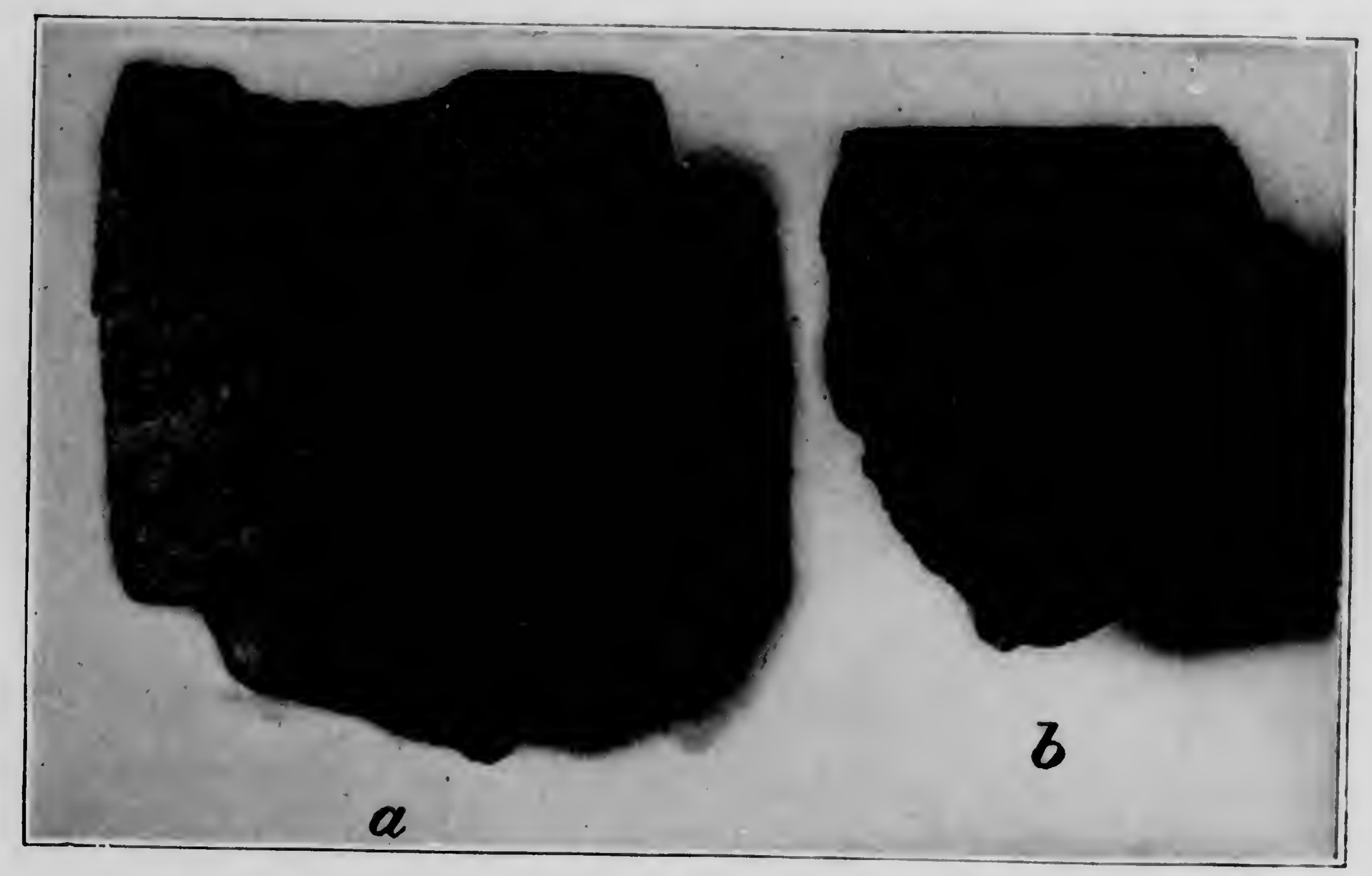
The rolling or rocking modeling tools had an advantage over the flat paddles where round surfaces were to be treated, and especially about the constricted neck of the vessel. They served the triple purpose (1) of modeling the surface, reducing irregularities; (2) of kneading and knitting the surface, making the walls stronger; and (3) of imparting a texture to the surface that may have been regarded as pleasing to the eye. It is seen, however, that whenever it was desired to add ornamental designs, even of the most simple kind, this cord marking was generally smoothed down over the part of the surface to be treated, so that the figures imprinted or incised would have the advantage of an even ground.

Cords imprinted in ornamental patterns.—Growing out of the use of cord-wrapped tools in modeling and finishing the clay surfaces is a group of phenomena of great importance in the history of ceramic ornament. I refer to the imprinting of twisted cords, singly and in such relations and order as to produce ornamental effects or patterns. In its simplest use the cord was laid on and imprinted in a few lines around the shoulder or neck of the vessel. Elaborations of this use are imprintings producing a great variety of simple geometric patterns, differing with the regions and the peoples. Connected or current fretwork and curved figures were not readily executed in this method, and are never seen. Two examples of cord-imprinted patterns are shown in plate IX, *a*, *b*. Hard-twisted cords were in most general use, but their markings were imitated in various ways, as by imprinting strings of beads, and slender sticks or sinews wrapped with thread or other unwoven strands.

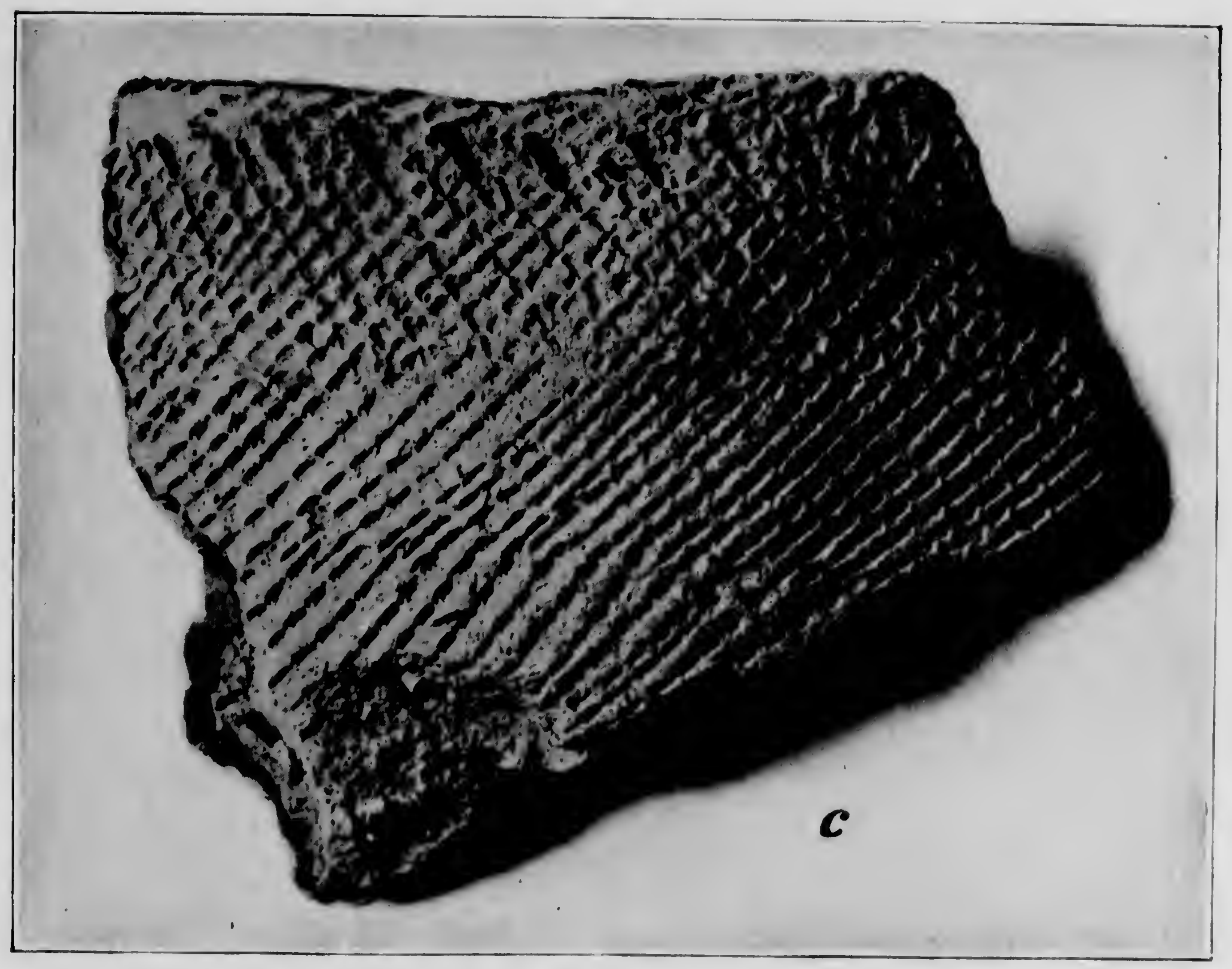
Imitation of textile characters variously produced.—It would seem that the textile idea went beyond the imprinting of textiles and cords and that textile markings were imitated in many ways, indicating possibly the association of ideas of a special traditional nature with the textile work and kept alive in ceramics by the imitation of textile characters.

Textile effects produced by the roulette.—The notched wheel or roulette was used in imitating cord-like patterns, and this was perhaps an outgrowth of the use of cord-covered maleating tools. This tool was confined pretty closely to one great group of ware—the so-called roulette-decorated wares of the northwest. The potsherd shown in plate IX, *c*, illustrates these markings as applied by the ancient potter.

Textile effects produced by stamps and engraved paddles.—Decorative effects closely resembling those produced by the use of cords and the rocking tool were made by narrow, notched stamps applied to the plastic surface. Connecting directly with this simple stamp work, in which a succession of separate imprintings give the textile effects, is the use of the engraved



Potsherds showing simple method of applying cords in vessel decoration.



Potsherd illustrating the markings of a notched wheel.

modeling-texturing-decorating paddle, so extensively used in the southern Appalachian region.

Owing to the close association of these rouletted, stamped, and incised effects with the textile imprinted groups of ware, I feel warranted in speaking of them as growing directly out of textile practices, although they are not necessarily always so connected, since the use of the stamp may also have arisen from other sources, such as the use of non-textile tools in modeling.

The textile art has thus served in various ways to shape and modify the ceramic art, and the textile technic has bequeathed its geometric characters to the younger art, giving rise to most varied forms of embellishment and no doubt profoundly affecting later phases of its development.

ANYAM GILA (MAD WEAVE): A MALAYSIAN TYPE OF BASKET WORK

BY

OTIS T. MASON
Late Head Curator, Department of Anthropology, U. S. National Museum

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No. 1672.—From the Proceedings of the United States National Museum,
Vol. XXXVI, pages 385–390

Published May 6, 1909

FOR THE INCREASE AND DIFFUSION OF KNOWLEDGE AMONG MEN · PER ORBEM · SMITHSONIAN INSTITUTION · WASHINGTON · 1846

Washington
Government Printing Office
1909

Recd. May 7, 1909
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ANYAM GILA (MAD WEAVE): A MALAYSIAN TYPE OF BASKET WORK.

By Otis T. Mason,
Late Head Curator, Department of Anthropology, U. S. National Museum.

In the W. L. Abbott collections of basketry from southwestern Malaysia, in the U. S. National Museum, are a number of specimens made in a variety of technic not known in America.

It was first made public by Mrs. L. E. Bland, of the Penang Residency, Straits Settlements, in the Journal of the Straits Branch, Royal Asiatic Society, No. 46. Mrs. Bland studied the art among the Malay women of Tanjong Kling, Malacca, and also mentioned the same ware from the province of Wellesley, from Siamese territory, from elsewhere on the peninsula, as well as from Sumatra and other islands.

The baskets are made from narrow strips of pandanus, or screw pine, leaves, of which there are many species. In the specimens described by Mrs. Bland the "mengkuang" (*Pandanus fascicularis*) was used.

The material is prepared by the old women, who cut the long, prickly leaves with a woman's parang, or native knife,[a] and carry them home in large bundles on their heads. They next dry, or "layor," the leaves over a fire of sticks and cut off the thorns that grow down the spine. This divides the leaf into two wide strips, for which purpose a smaller knife, called "pisau," is used.[b]

The women then divide the half leaves into uniform strips by means of a rude gauge, or "jangka."[c] This is a flat piece of wood with brass spikes fixed into one end at regular intervals, governed by the width of the required strips, varying from $\frac{1}{8}$ inch to 1 inch. At the same time the thorny edges are removed.

The strips are next made supple and smooth, or "lurut," with a "pulurut," a piece of hollow bamboo pulled over the leaf many times

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[a] See Journ. Roy. Asiatic Soc., Straits Branch, pl. 4, fig. *a*; and pl. 15, Proc. U. S. Nat. Mus., XXXV.

[b] Idem, pl. 4, fig. *b*

[c] Idem, pl. 4, fig. *c*.

Proceedings U. S. National Museum, Vol. XXXVI—No. 1672.

by the left hand with a curling movement.[a] The smooth strips are folded into compact bundles and soaked in cold water for three nights, changing the water twice a day. After this they are bleached in the sun for a day and are then ready for use.

Mrs. Bland's account of the preparation of the materials is most helpful, and, before giving a detailed description of the drawings and processes shown, an abstract of her description will throw much light on the native practice.

The basket starts from six strands crossed in the middle of the bottom and the fabric is built up by working in three directions, braiding, not weaving. The strands go from left to right in the process. After the work reaches the rim of the basket, the strips are turned back over a rattan split and inwoven, as will be fully explained.

The strips of pandanus are glossy on one side only. In this they resemble the split roots and cane of the Pacific coast Indians and of the tribes of the Gulf States. In order to have the basket smooth on both sides, the native women work their splits and strips in pairs. But the "mad weave" maker proceeds on an entirely different plan. After the basket has been wrought from bottom to rim in single ply, the strips are inwoven backward to the center of the bottom by tucking under, the glossy side being outward and the ends of strips being cut off invisibly.

On the way back pretty designs are frequently made by curling and folding the strips between thumb and forefinger. Mrs. Bland speaks of these as "rice grains" and they are worked into stars or hexagons, which are further bunched into single or combined geometric patterns.[b]

The "mad weave" is worked up into various shapes, but the hexagon is the prevailing form. All of them—square, oblong rectangular, oval, and diamond shape—start with the six-sided motive and are brought by skill into other designs.

In 1906 Henry Balfour, esq., of Pitt-Rivers Museum, Oxford, England, took up the "mad weave" and reproduced it in tapes of three colors. He described the system as an under-two-and-over-one ($\frac{1}{2}$) and an under-one-and-over-two ($\frac{2}{1}$) system of interweaving. The difficulty comes from having three sets of parallel strands.

In 1907 I was so fortunate as to secure the cooperation of some arts and crafts friends, with the result that Miss Edwina H. Fallis, of Denver, Colorado, through Mrs. Wright Jones produced a one-ply specimen, and Mrs. Mary Wright Gill, of Washington City, worked out the mad weave detail now to be described and illustrated.

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[a] Straits Branch Journal, No. 46, pl. 4, fig. *d*.

[b] Idem, pl. 6.

The technic is from pandanus strips of various widths, in close twill, in three directions, to be spoken of as vertical, dextral, and sinistral; the terms right oblique and left oblique may replace the last two. When the work is finished the surface is made up of rhombs or diamond-shape checks, giving the appearance of cubes and six-pointed stars. As before mentioned, the fabric is twice wrought, or two ply, so as to have both the inside and the outside of the basket expose the glossy side of the leaf.

The technic here detailed is based on Cat. Nos. 219963 and 236282 in the U. S. National Museum. The former is in the W. L. Abbott collection from Rumpin River, Pahang, and the latter is from Malacca, sent to the Museum by Mrs. L. E. Bland.

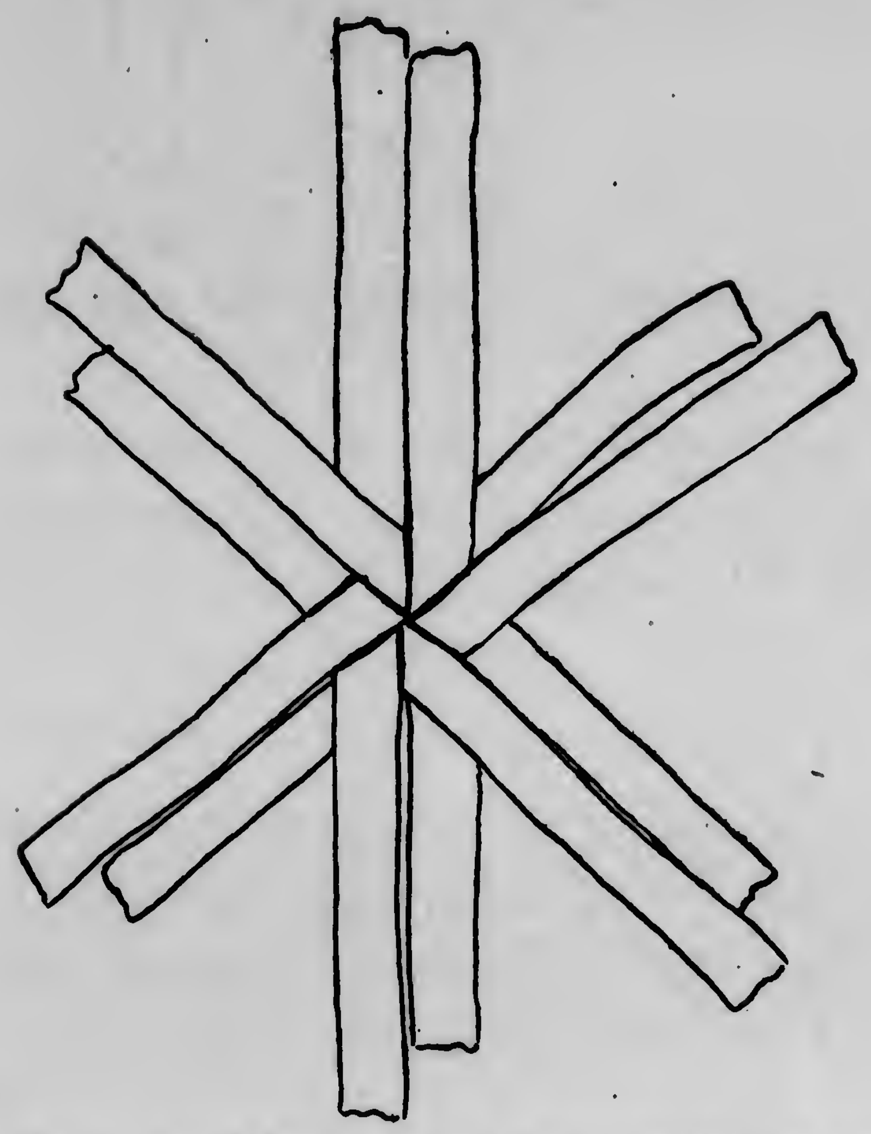


FIG. 1.—METHOD OF BEGINNING MAD WEAVE.

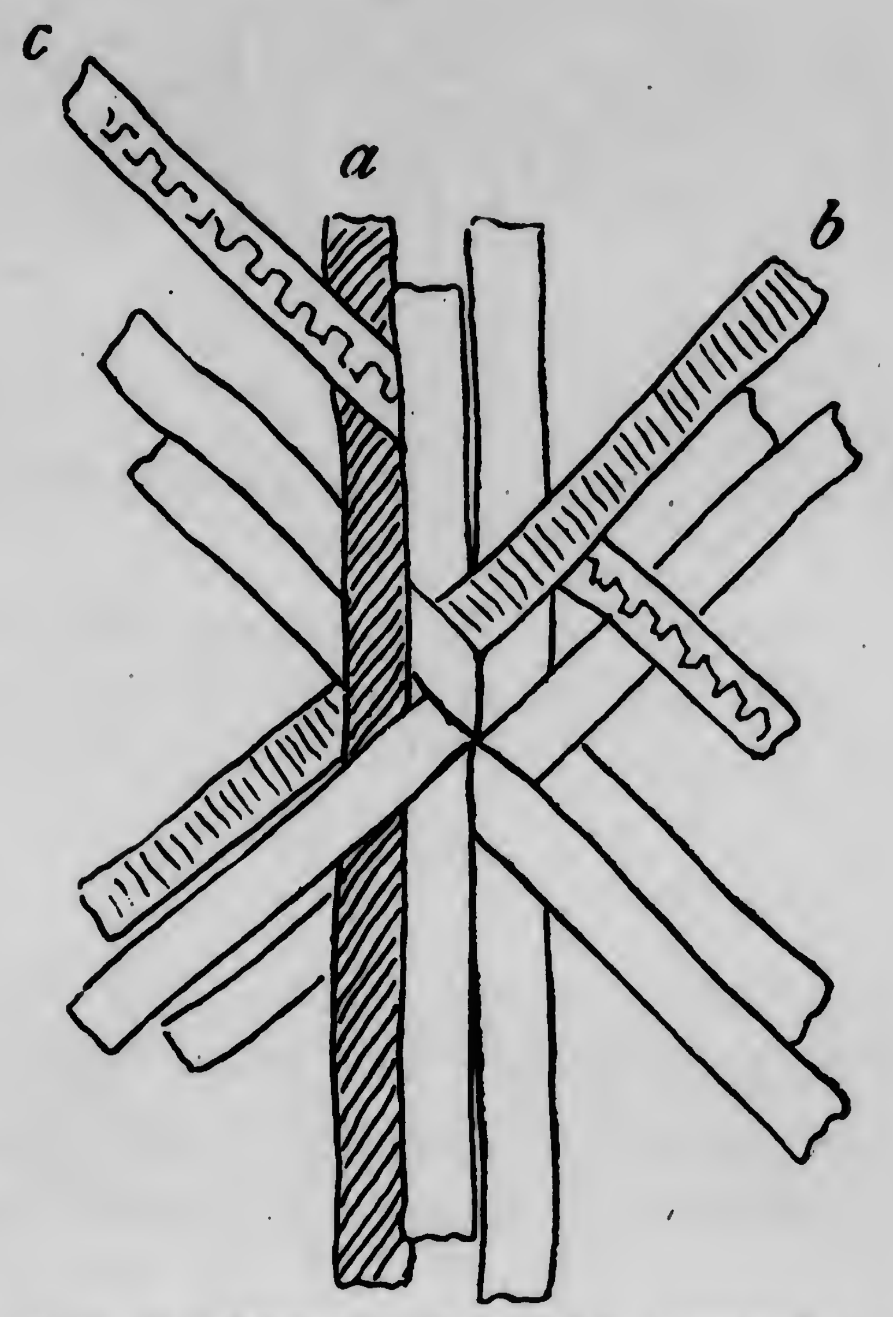


FIG. 2.—METHOD OF ADDING ADDITIONAL STRIPS.

Fig. 1 shows how the work is started from the center of the bottom, with six prepared strips, two sinistral, two vertical, and two dextral, crossing at the middle, one of each pair passing over and under one strip in each of the other pairs. This is the foundation.

Fig. 2, *a–c*, illustrates how strips are next added. A vertical strip (*a*) passes down over two sinistrals, under one dextral and over one dextral. The dextral strip (*b*) passes upward over one sinistral, under one sinistral, and over two verticals. The sinistral strip (*c*) passes upward over two dextrals, under two verticals and over one vertical.

Fig. 3, *a–i*, shows the result of adding more strips in the three directions and fig. 4, looking from the inside of the basket is fig. 3 dissected. The sinistral strips are uniformly under two and over one vertical and over two and under one dextral (figs. 5*a* and 5*b*).

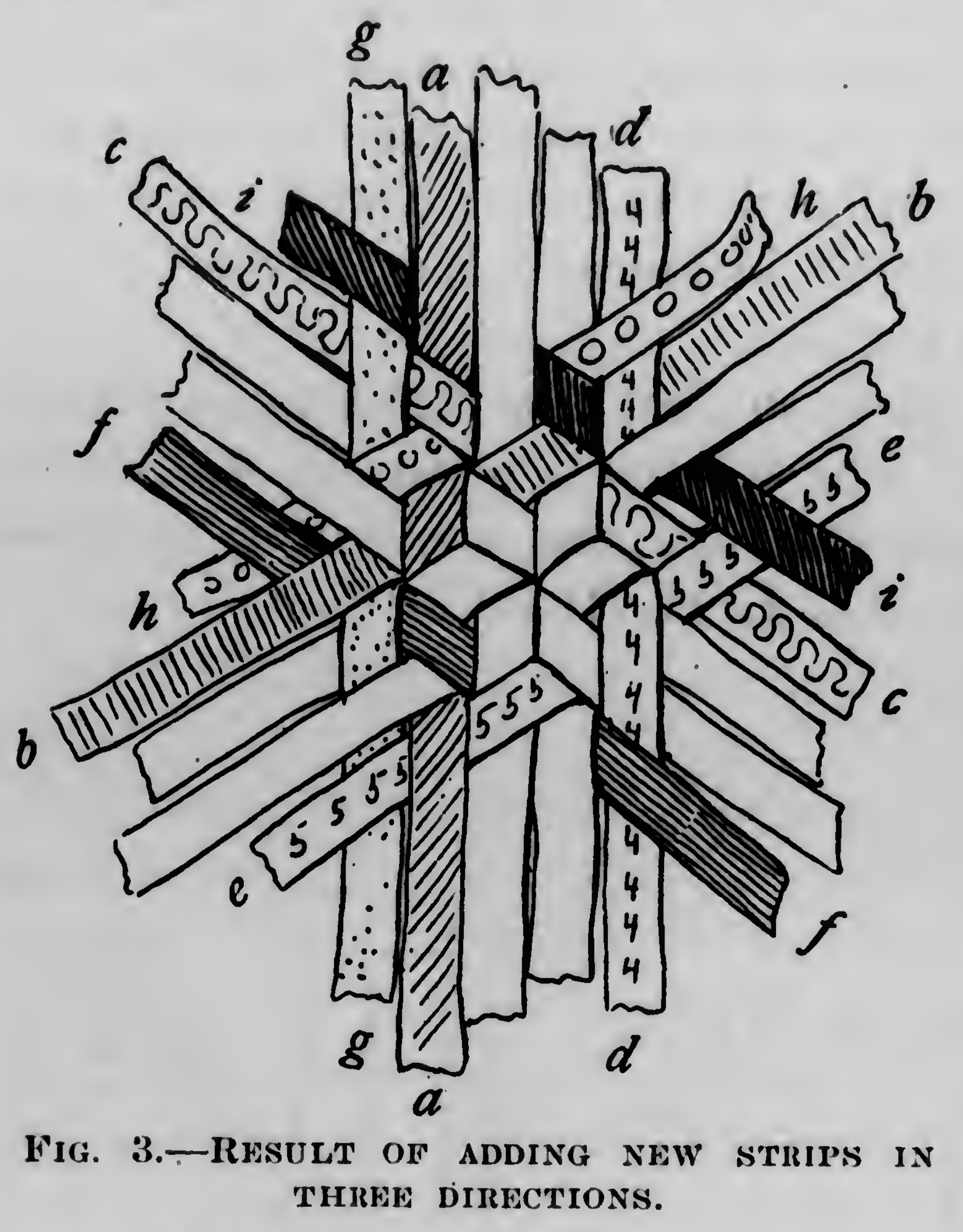


FIG. 3.—RESULT OF ADDING NEW STRIPS IN THREE DIRECTIONS.

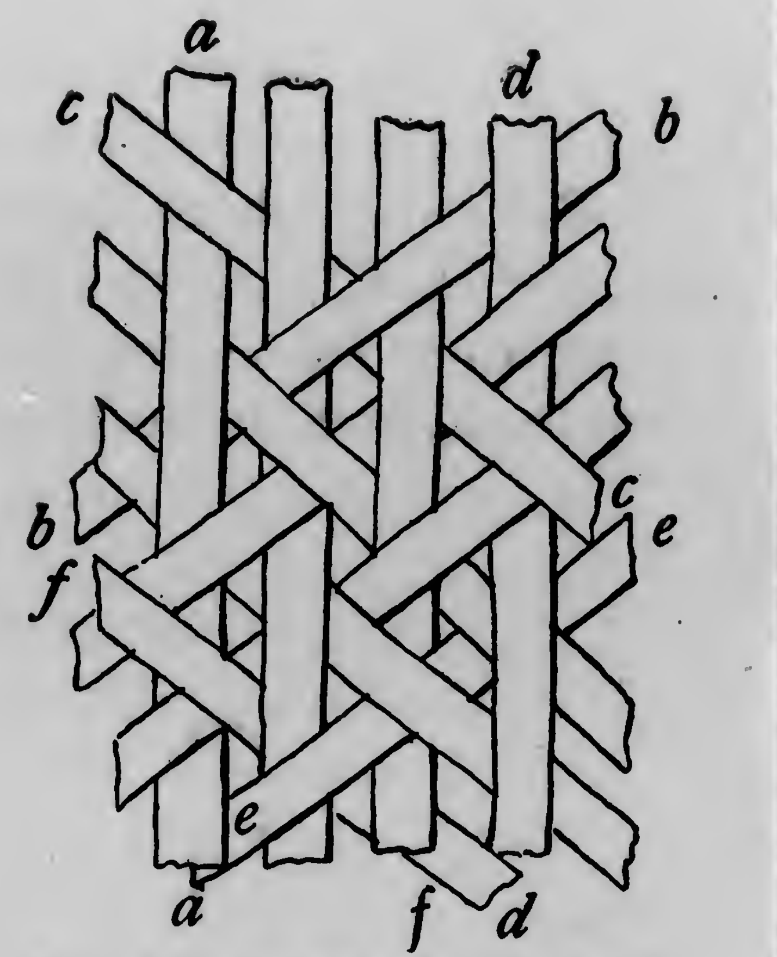


FIG. 4.—FIGURE 3 DISSECTED (INSIDE).

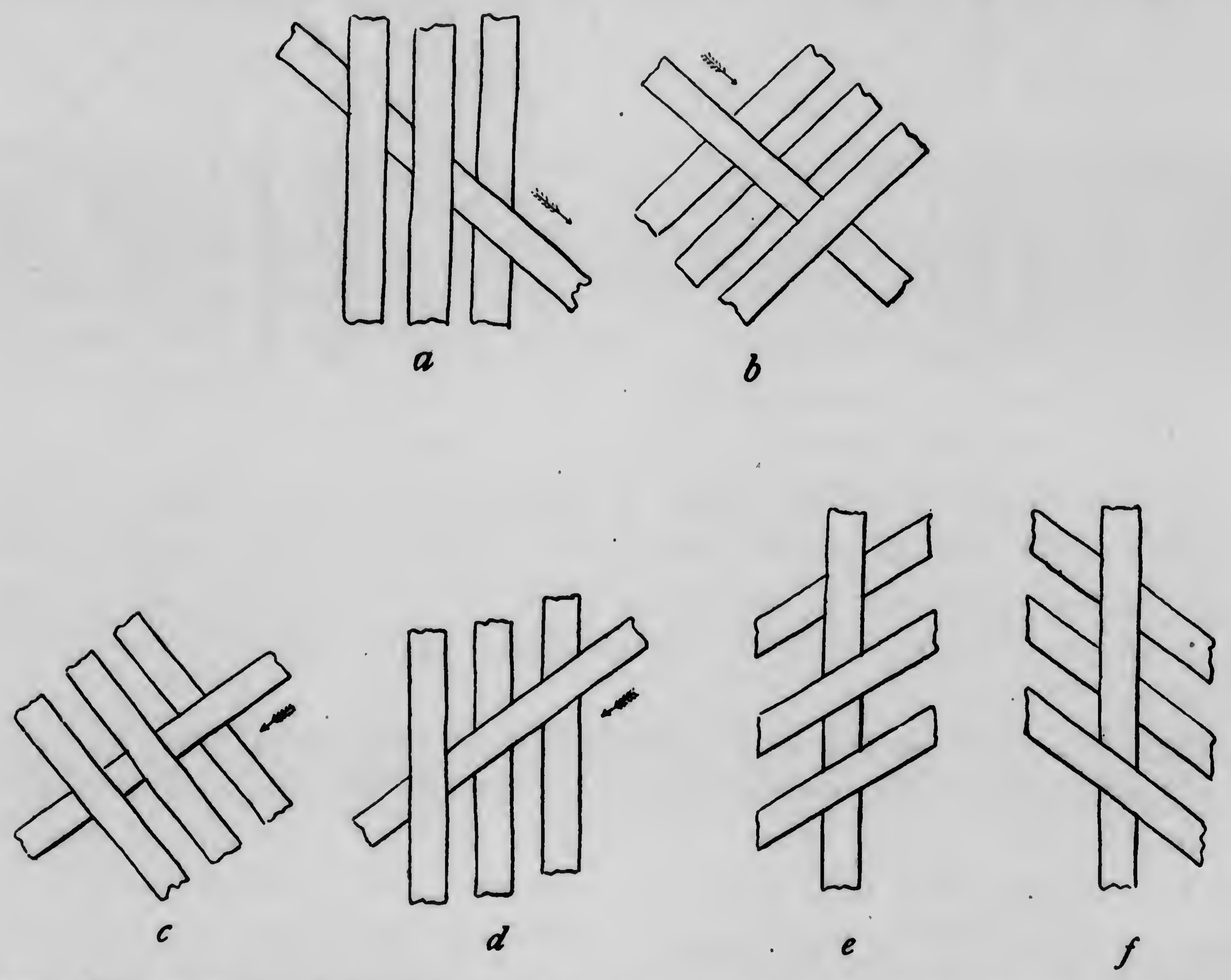


FIG. 5 *a*, POSITION OF SINISTRAL STRIP; *b*, POSITION OF SINISTRAL STRIP; *c*, POSITION OF DEXTRAL STRIP; *d*, POSITION OF DEXTRAL STRIP; *e*, POSITION OF VERTICAL STRIP; *f*, POSITION OF VERTICAL STRIP.

The dextral strips are uniformly over one and under two sinistral and over two and under one vertical (figs. 5*c* and 5*d*). The vertical strips are uniformly over one and under two dextral and over two and under one sinistral (figs. 5*e* and 5*f*).

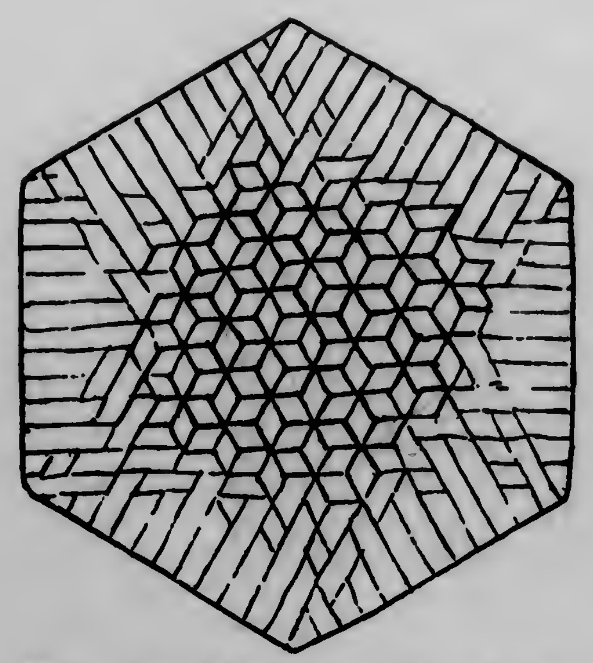


FIG. 6.—METHOD OF GIVING HEXAGONAL FORM TO BASE, AT UPSET.

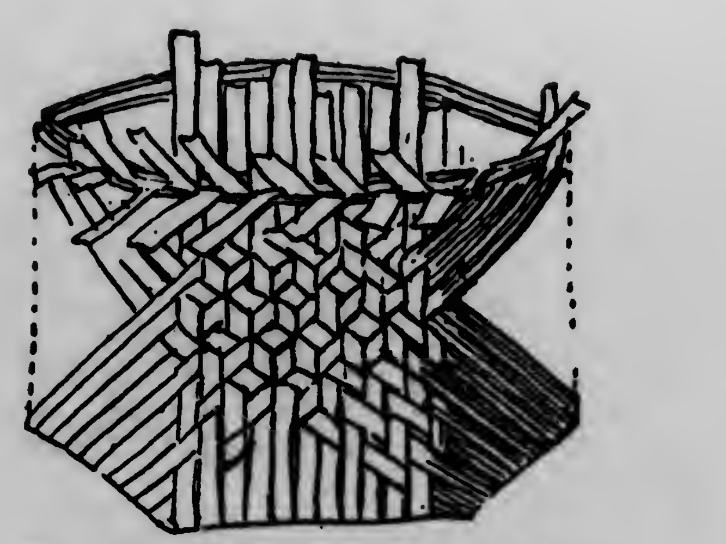


FIG 7.—METHOD OF FINISHING AT THE BORDER, WITH TWO HOOPS OF RATTAN.

In fig. 6 is shown a continuation of the bottom in single technic, with the rough side of the strips outward, indicating the method of giving the hexagonal form to the base at the upset. Fig. 7 illustrates the interweaving of strips to form sides and the turning at the border over two hoops of rattan. At the lower end of these hoops the dextral and sinistral strips cross (fig. 8) and are inwoven back with the polished side out, over the whole surface of the basket and are cut off where they meet, usually at one side of the bottom, or at the upper edge of the design, if there be one.

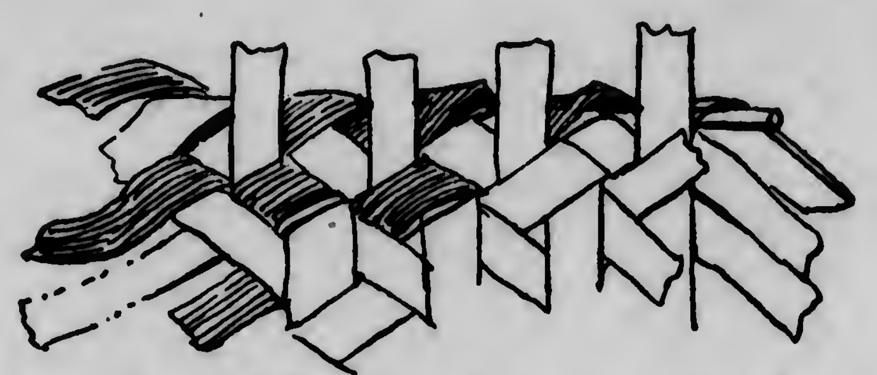


FIG. 8.—METHOD OF TURNING STRIPS AT THE BORDER, POLISHED SIDE OUT.

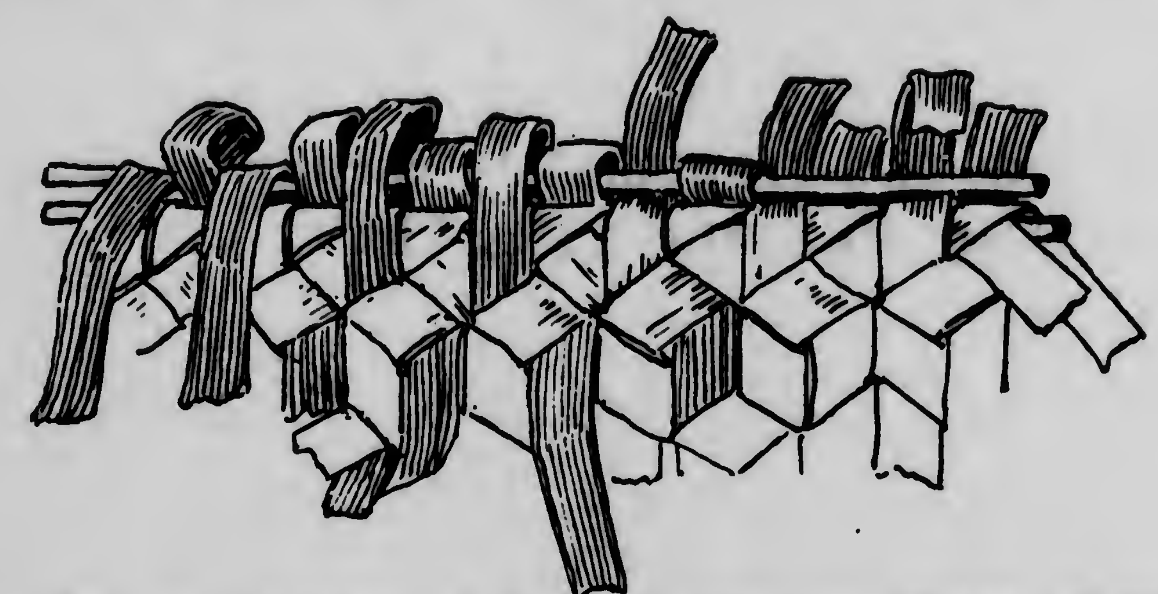


FIG. 9.—METHOD OF TURNING VERTICAL STRIPS AT THE BORDER, POLISHED SIDE OUT.

The vertical strips are carried over the upper hoop—the alternate ones moving from outside and from inside—and are inwoven back over the rough surface, leaving the polished side out (figs. 9 and 10).

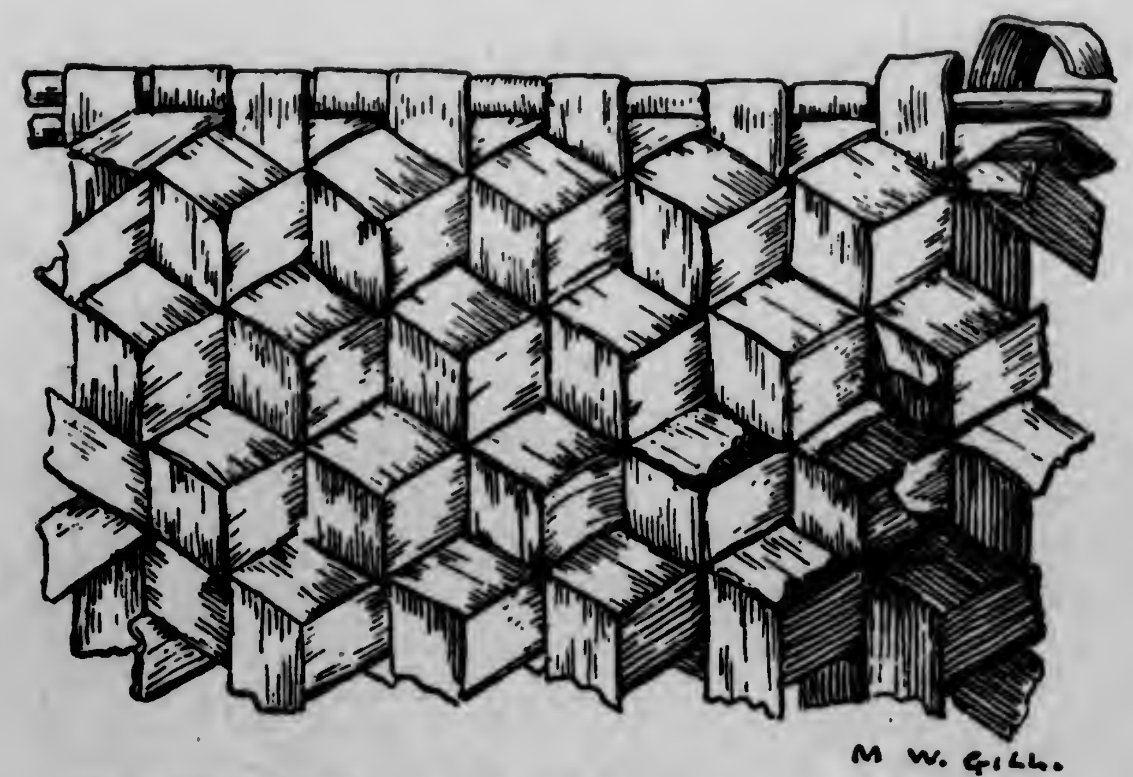


FIG. 10.—METHOD OF FINISHING AT THE BORDER.

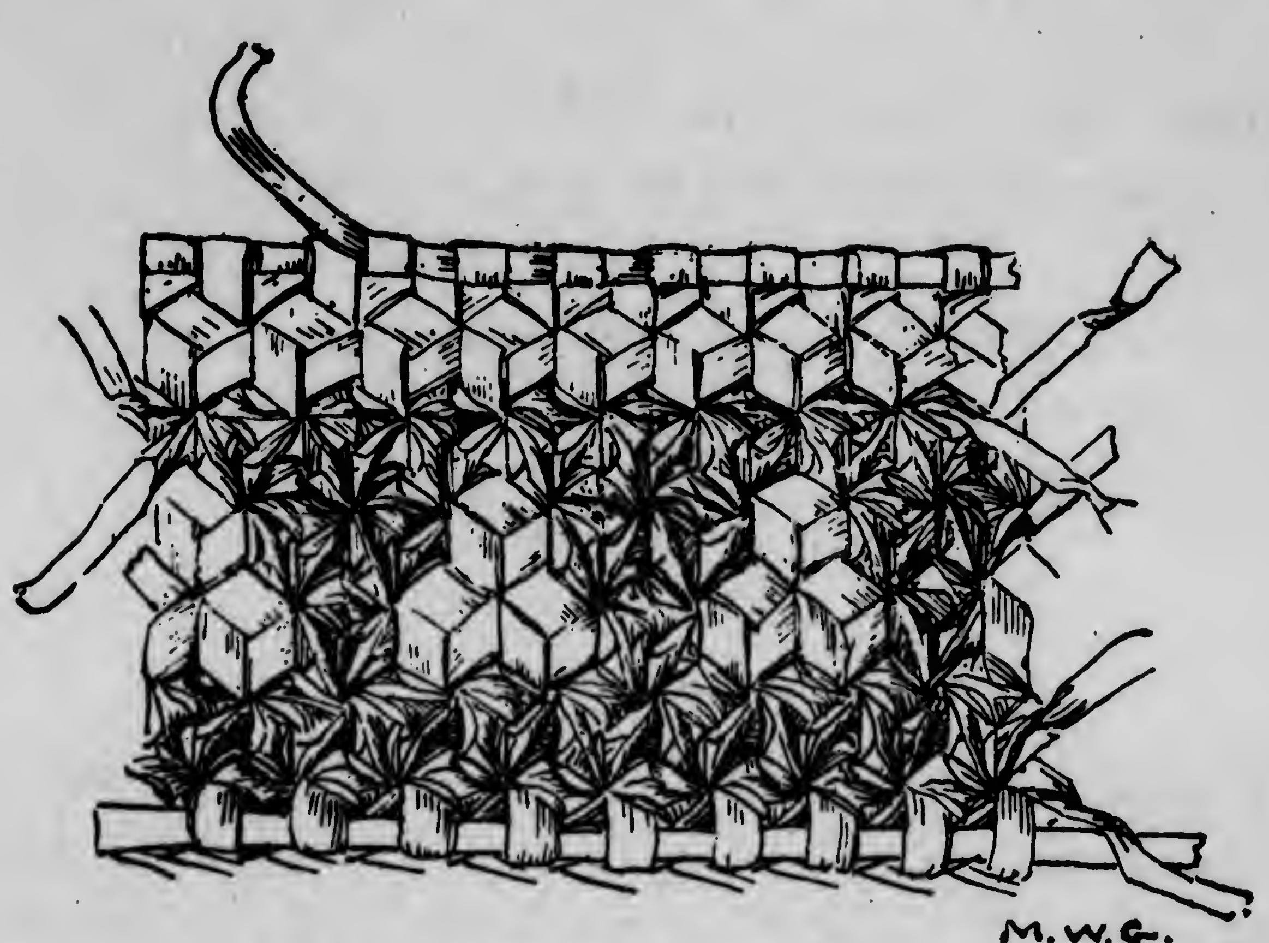


FIG. 11.—METHOD OF ORNAMENTATION.

The ornamental designs, which are not common in the Abbott collections, are formed, as mentioned, by curling or twisting the outer layer of strips as they are inwoven (fig. 11).

Am. Anthropologist, Vol. 3 (NS), No. 1. March 1901.

Twined Weaving.— In Professor Mason's note on "Woven Basketry: a Study in Distribution," on pp. 771–73 of the last number of the *American Anthropologist*, he gives the geographical distribution of twined weaving in America as follows: "It commences with the island of Attu and continues down the Pacific coast of America to the borders of Mexico with some interruptions, and extends into the Great Interior basin with the Ute. Otherwise it does not exist in North America excepting in association with prehistoric pottery in Pope county, Tennessee, in Macon, Georgia, in Arkansas, and in Illinois, as may be seen by examining Holmes' illustrations in the *Third Annual Report* of the Bureau of Ethnology, pp. 408–413."

He also refers to figures of twined weaving in Holmes' paper in the *Thirteenth Annual Report* of the Bureau of Ethnology, and, continuing, says: "There is not a specimen in the United States National Museum of any sort from Central or South America. In the codices as well as in the beautifully illustrated books of Stübel, Reiss, and Uhle, not one example contains this compound weft. In other words, in my limited study, no twined weaving was ever done in America south of the present boundary of the United States."

The simplest form of twined weaving (style A) in which the warp elements form the body of the cloth, mat, or basket, and in which the twisted woof elements, placed at intervals, are used simply to bind the warp elements together, is probably one of the earliest and most widely distributed forms of weaving. We must seek its origin in fish weirs and other coarse wattle-work where inflexible rods were held firmly in rows by twisted twigs or vines. It was probably applied to the finer forms of basketry and matting later, and its use in holding together untwisted bast and the fiber of plants, as well as cords of twisted vegetal fiber must have occurred in the very first stages of cloth manufacture.

In the second form of twined weaving (style B) the twisted pairs of woof elements are pressed close together and the warp elements do not show conspicuously. This style was applied principally to basketry but was also used in the manufacture of cloth.

Of the more complicated forms of twined weaving the Peabody Museum possesses excellent examples, principally from the area given by Professor Mason. The following localities represented by collections in the Peabody Museum at Cambridge, showing distribution of the two simpler forms, may be added to Professor Mason's list:

Iroquois Indians, cornhusk basketry (style B); Mounds of Ohio, charred cloth (styles A and B); Prehistoric burial caves, State of Coahuila, Mexico, cloth and matting, several examples (A); Tlaxcala Indians, central Mexico, sling (B); Prehistoric graves at Ancon, Peru, matting both coarse and fine (A), baskets (B); Prehistoric graves at Arica, Chile, small wallets of basketry (A); Graves at Pisagua, Chile, basket (A); Guato Indians, southern Brazil, excellent examples of Mosquito mantles (A); Cadiuéios Indians, Paragua river, southern Brazil, grass bags (A).

Outside of America the Peabody Museum shows examples of twined weaving from the Swiss lakes (style A), Egyptian graves (A), central Africa (A), China (A and B), Japan (A), Ainos of Japan (A), New Zealand (A), Australia (A), Marshall islands (B), and the Society islands (A and B).

It is also interesting to note the survival of the simplest form of this weaving in various objects of everyday use—our ordinary wicker wastepaper baskets and crates for shipping crockery and similar material serving as examples.

C. C. WILLOUGHBY.

A Correction.—On page 773, volume II, of this journal I use the language, "In my limited study no twined weaving was ever done in America south of the present boundary of the United States." The absence of this technic from more than half of the Western Hemisphere is indeed surprising, but since writing the sentence at the head of this paragraph I have found drawings of twined basketry from Peruvian graves in the *Eleventh Annual Report* of the Peabody Museum, pp. 280, 291, 292. One of the drawings shows the style of crossed warp such as one sees in cedar-bark baskets on the coast of British Columbia.

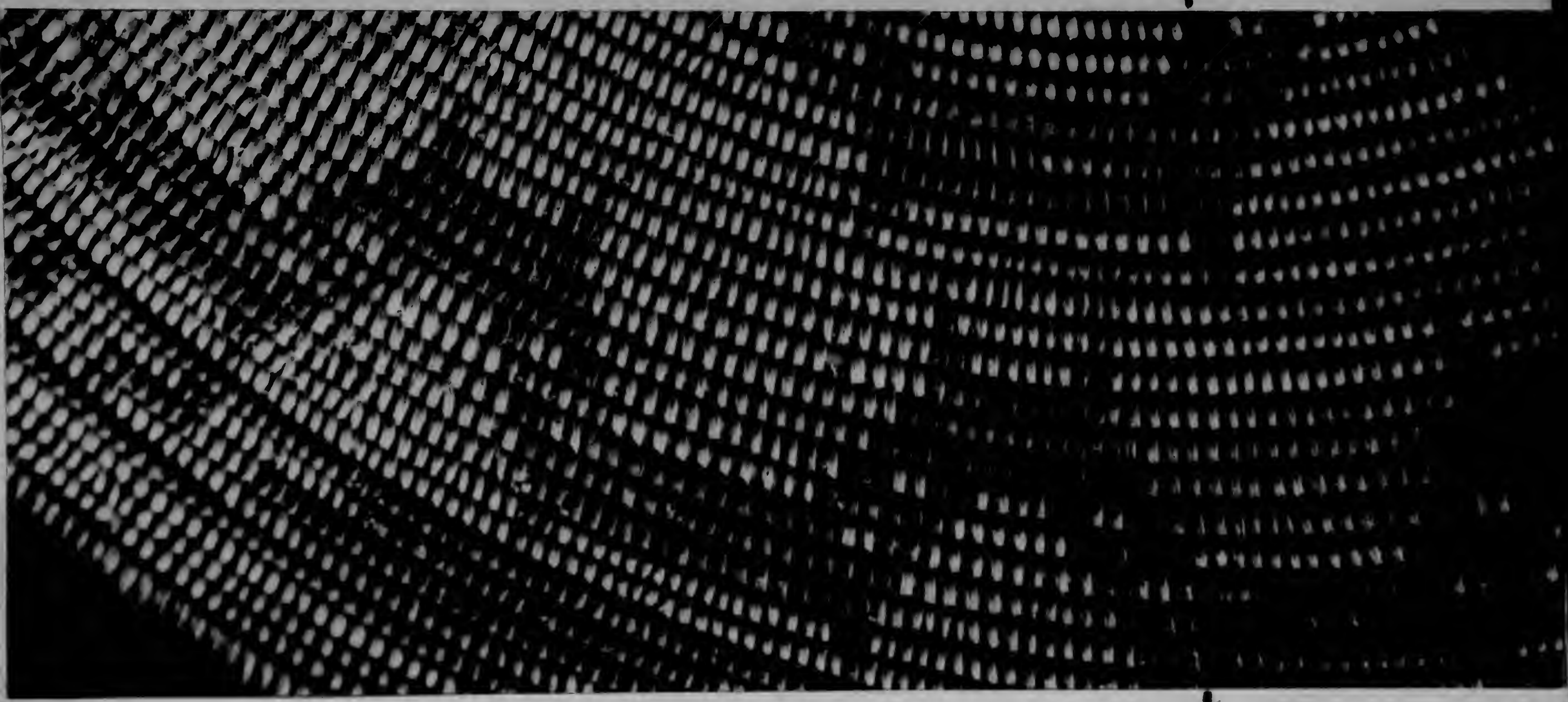
O. T. MASON.

Artifacts from Norse Ruins. — I regret the necessity of calling attention to the unfortunate error that has crept into the article by Mr Gerard Fowke on "Points of Difference between Norse Remains and Indian Works most Closely Resembling them," published in vol. II, No. 3, of this journal. On page 562, speaking of the "lack of the slightest trace of bone or any object which shows the least indication of" the artificiality of the "Norse graves" at Clematis Brook, near Cambridge, Mr Fowke says: "The same statement is true in regard to the graves of Iceland and Greenland, and not only of the graves in these countries, but also of the house sites." The author has evidently overlooked even Miss Horsford's statements in the article which he cites (*National Geographic Magazine*, March, 1898, p. 81), not to mention the sources from which that information is drawn (V. Boye, "Beskrivelse af og Fortegnelse over de ved Premier-lieutenant D. Brunn i Nordboruinerne

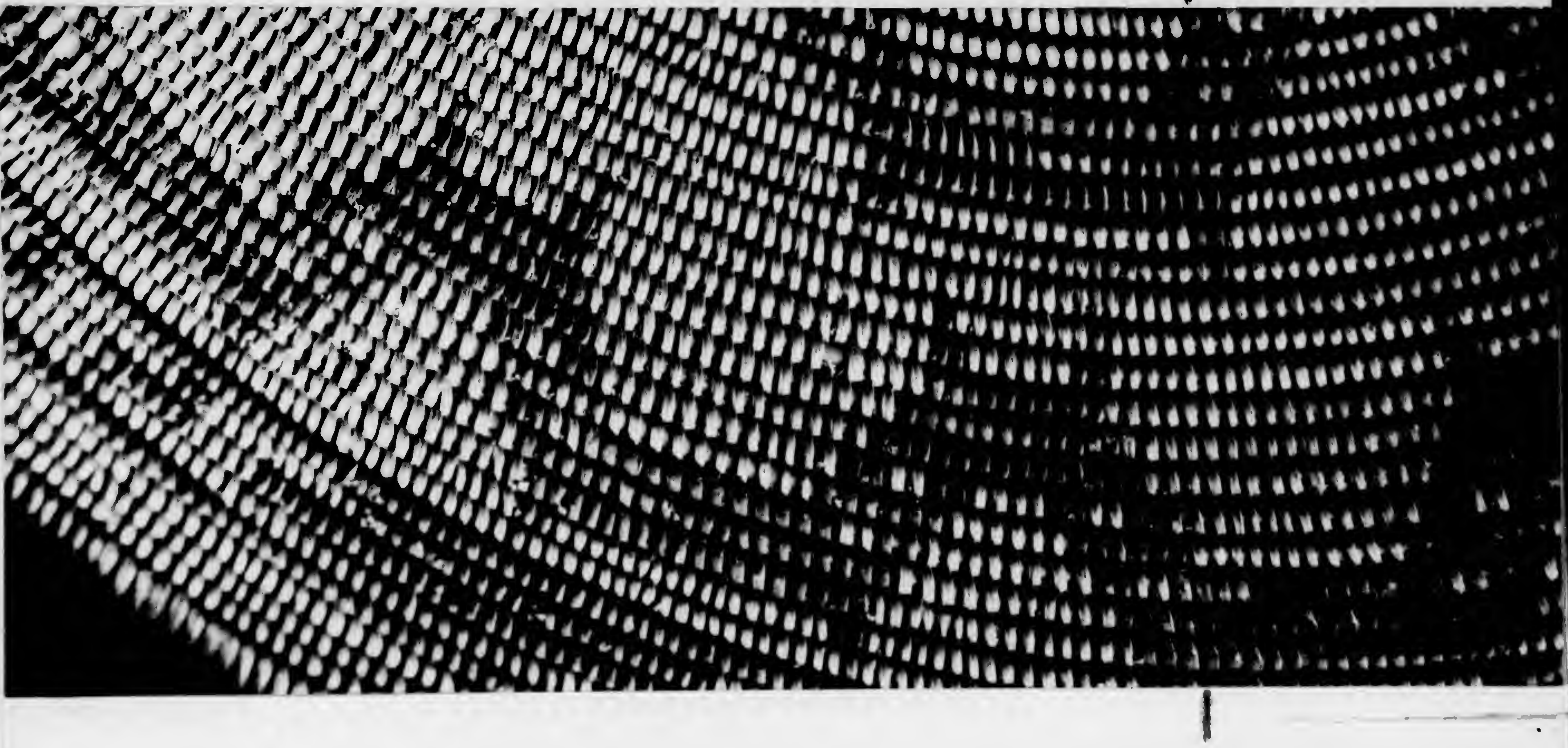
BASKETS CREEK INDIANS

In an article entitled "State of arts and manufactures, with the Creek Indians, in 1791," Maj. C. Swan says: "Baskets for gathering, and fanners for cleaning corn, and other uses, are made of cane splinters of various sizes, but all of one ~~sh~~ shape. The workmanship of these is neat and well executed, except that they have neither covers nor handles."

--Maj. Caleb Swan, in Schoolcraft, Indian Tribes, V, 692, 1855.



Technic of butterfly basket



Technic of butterfly basket

Doctor C. Hart Merriam

Compliments of

O. T. Mason

Oct. 15. —

1903

BASKET WOVEN OF WATER SNAKES

The Kootenay Indians of northern Idaho and adjacent parts of southern British Columbia have a tradition that runs as follows: "Once on a time, they say, there lived on the banks of the Fraser River a bad woman who caught young children and ate them, carrying them off in a basket of woven water-snakes. One day she caught a number of little children, and carried them back into the bush in the basket. The children peeped out of the basket, and saw her digging a pit, and making stones hot in the fire, and they knew she was going to cook them as the Indians cook their meat, so they plotted together what they would do. By and by the old hag came to the basket, lifted them out, and told them to dance around her on the grass, and she began putting something on their eyes so that they could not open them. But the elder children watched their opportunity; and while she was putting hot stones into the pit, all rushed forward toppled her over, and piled the fire in the pit on top of her till she was burned to ashes. But her evil spirit lived after her, for out of her ashes, blown about by the wind, sprang the pest of mosquitoes."

Rev. E. F. Wilson, Journal Am. Folk-Lore, Vol. 3, No. 8, p. 12, March 1890.

F W Putnam?

Textile Fabrics and Basket Work of various tribes of Indians, particularly those of California, giving methods, plants used, &c.-- Textile Fabrics, Basket-Work, etc.: [Wheeler Survey W.100th Meridian, Vol.VII Archaeology, 239-250,1879.

Dup

Textile Fabrics and Basket Work of various tribes of Indians, particularly those of California, giving methods, plants used, &c.-- Textile Fabrics, Basket-Work, etc.: [Wheeler Survey W.100th Meridian, Vol.VII Archaeology, 239-250,1879.

Baskets: Water Bottles

C. Hart Merriam
Papers
BANC MSS
80/18 c

BASKETRY FROM THE PREHISTORIC RUINS OF NORTHEASTERN ARIZONA

An important publication entitled 'Archeological Explorations in Northeastern Arizona' by Alfred Vincent Kidder and Samuel J. Guernsey, Bulletin 65 Bureau of Ethnology, 1919, contains matter and illustrations of great value concerning baskets and basketry materials found in the aboriginal ruins of this region. Plate 34 illustrates a basket hat of twined weave. In many of the ruins, baskets were so prominent that in classifying the structures, the terms Cliff-house and Basket Maker are formally adopted. Illustrations of sandals of different types and of cradle baskets in various states of preservation are given. (See pages 98-118; 154-177, with accompanying illustrations.)

A special chapter is entitled 'Basket-Maker Culture', beginning on page 154. Some of the illustrations are of striking interest, particularly Plate 78 which shows a remarkable type of water-carrying basket.

In conclusion, the authors state:

"The question of whether the Basket Maker culture was or was not parent to that of the Cliff-dwellings would be simplified if we knew something of the racial affinities of the people who produced it. This, of course, can only be accomplished by means of somatological studies. Basket Maker crania are undeformed, dolichocephalic, and of a rather markedly scaphoid type; those of the Cliff-dwellers are so strongly deformed posteriorly that we are quite unable to tell what their natural form might have been. It is probably, however, that competent physical anthropologists will be able to reconstruct, at least approximately, the true form of the Cliff-dweller cranium, and thus comparative studies may yet be made. All the living peoples of the Southwest, particularly the Ute and the Paiute, should be brought into comparison somatologically with the Basket Makers." (Page 212.)

BASKETS

"SOUTHERN CALIFORNIANS" (south of 35th parallel, excluding SHOSHONE family).

Make water-tight baskets which, however, "were used only for dry purposes. The vessels in use for liquids were roughly made of rushes and plastered outside and in with bitumen or pitch, called by them sanot."

--Bancroft, (after Reid, Mühlenpfordt, and Möllhausen), Native Races of Pac. States, I, 407-408, 1874.

NORTHERN CALIFORNIANS: Klamath family (see pp.326-7)
--Ibid, 345.

CENTRAL CALIFORNIANS (see pp. 362-363 for tribes)
--Ibid, 381-382.

Basketry: Alaskan

C. Hart Merriam
Papers
BANC MSS
80/18 c

Alaskan Basketry

by Allah Madison

Indians Friend, 23: 12, April 1911 (Extract)

Full article in Chemawa American ("recent issue") –

Lower Yukon Baskets

Besides plates in Nelson
see plate (facing p. 228) in Cantwell's
Rept. SS. Nunivak on Yukon River, Alaska
1899-1901. Washn. 1902.

There appears to be no accompanying text, but
at bottom of p. 227 it is stated that baskets
are made of 'grass,' and young roots of spruce
and willow.

The basket work of these Indians is superb. Every one who sees it is struck with its perfection of workmanship, shape, and ornamentation. All the specimens of the National Museum collection are of the band-box shape; but they can be doubled up flat like a grocer's bag (Fig. 11). The material is the young and tough root of the spruce, split, and used either in the native color or dyed brown or black. The structure belongs to the twined or plaited type before mentioned, and there is such uniformity and delicacy in the warp and woof that a water-tight vessel is produced with very thin walls. In size the wallets vary from a diminutive trinket basket to a capacity of more than a bushel. All sorts of lovely designs in bands, crosses, rhombs, chevrons, triangles, and grecques are produced thus: First, the bottom is woven plain in the color of the material. Then in the building up of the basket bands of plain color, red and black, are woven into the structure, having the same color on both sides. Afterwards little squares or other plain figures are sewed on in aresene, that is, only half way through, giving the most varied effect on the outside, while the inside shows only the plain colors and the red and black bands. The wild wheat straws are used in this second operation, whipped over and over along the outer threads of the underlying woof, or two straws are twined around in the manner explained above (page 293, bottom).

No more attractive form and ornamentation of basketry are to be seen than those produced by the Indians of this Thlinket stock extending from Mount Saint Elias to Queen Charlotte Archipelago, including Sitka.

BASKET SOCIABLE

Bert Bryant, of Eagle, Alaska, in a letter to W. H. Osgood dated at Eagle, March 15, 1904, states that an organization at that place had given during the winter several entertainments, the last of which "was a basket social, and such bidding for baskets I never saw. No basket sold for less than $4 and some paid as high as $13 for a basket."

Dup

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Basketry: Aleut

C. Hart Merriam
Papers
BANC MSS
80/18 c

ALEUTIAN ISLANDS.

Mr. William H. Dall has contributed to the National Museum a large number of Aleut grass wallets, conoidal in form when filled (Fig. 1). The warp is of coarse straws, radiating from the center of the bottom. The covering or woof is made by plaiting or twisting two straws in a coil or twine, crossing them between each pair of warp straws. It is as if a twine of two strands had a straw or osier passed down through every half turn (Fig. 2). This plait or twine may be driven close home so as to be absolutely water-tight, or the weaver may leave spaces from one twine to the next wide enough to make a net. A very pretty effect is produced by these Aleutian basket-weavers by splitting the warp straws and twining woof straws around two of the half straws. joining 1 by 2, 3 by 4, 5 by 6, at one round, and the next twine inclosing 0 by 1, 2 by 3, 4 by 5, and so on. This produces a series of lozenge openings (Fig. 2). The split warp strands are often crossed to form X-shaped openings, or carried straight so as to produce parallelograms. I have observed the same effect in Peruvian mummy cloth, but a greater variety of network is there produced by alternating the rectangular and lozenge meshes in bands varying in width.

In the "Smithsonian Contributions to Knowledge," No. 318, plate 7, Mr. Dall figures and describes the matting of the Aleutian Islanders found in the caves in the Catherina Archipelago.

The method of manipulation in the matting is the same as that just described for the basketry of the Aleuts, and the delicacy of workmanship is most admirable. This method of weaving by means of twining two woof strands around a series of warp strands occurs in many places, and will hereafter in this paper receive the name of "twined basketry."

In a covered basket made of split bamboo from the Malabar coast the fastening off at the top of the basket and the weaving of the cover have a three-stranded twine. At every third of a turn the splint that is inward is hooked or passed behind the warp splint at that point. This produces a very smooth effect on the inside and a rough surface without.

The mats of the Aleuts are made of the fiber of the *Elymus** treated as hemp. The ornamentation on the outside of the mats and baskets is formed by embroidering on the surface with strips of the straw instead of the macerated fiber which forms the body of the fabric. The embroidery stitches in these, as in most savage basketry, does not always pass through the fabric, but are more frequently whipped on, the stitches passing always between the two woof strands, as in aresene embroidery, showing only on the outside. Mr. Dall justly praises the marvelous nicety of this Aleutian grass-weaving, both in mats and basketry.

There is no Chinese or Japanese basket in the National Museum showing this plaited weft. The grass of these Aleutian wallets is exceedingly fine, the plaiting done with exquisite care, the stitches being often as fine as 20 to the inch, and frequently bits of colored worsted are embroidered around the upper portion, giving a pleasing effect. The borders are braided in open work from the ends left in the weaving, as follows (Fig. 1):

---

* *Elymus mollis*, Sitka, Norton Sound, Kotzebue Sound; *E. arenarius*, Norton Sound, to Point Barrow; *E. Sibiricus*, Sitka. (See Rothrock, Smithsonian Report, 1867.)

At some point on the border, when the solid part of the wallet is finished, the weaver bends two warp strands in opposite directions and gives each a twist with its next neighbor. These two are braided with the next warp thread; these three with the next. Now, start at a proper distance from the first point of departure and braid both ways, as before. These braids will meet and form a set of scallops around the edge, fastened at the ends and loose in the middle. Also, at the apex of each scallop will be a lot of warp straws, braided indeed at the base but loose for any required length. The weaver commences with any set of these to make a four-ply braid, catching up the next set and braiding them in as she went along, and fastening off a set as each new set is taken up. The upper border is thus a continuous braid, connected at regular intervals with the apices of the braided scallops. When the braider reaches her starting point she catches one braid into another, in a rather clumsy manner, and continues to braid a long four-ply string, which, carried in and out the scallops, forms a drawing-string.

ALASKAN ESKIMO.—Two types of baskets are found in close proximity in the neighborhood of Norton Sound—the twined and the coiled. In the former (Fig. 3) the treatment is precisely the same as in those of Aleutian Islands, but the Eskimo wallet is of coarser material and the plaiting is a little more rudely done.

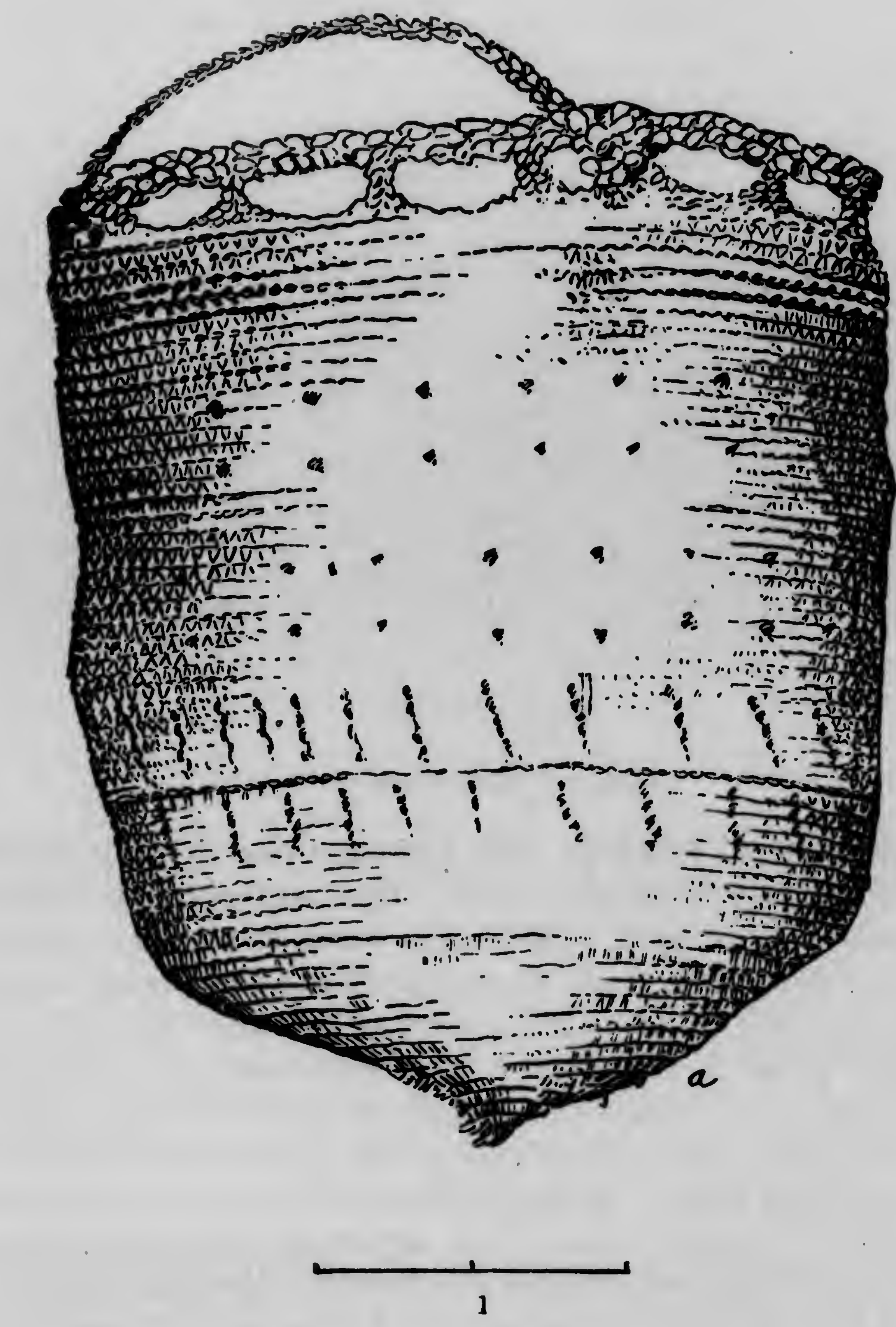
The basketry of this type, however, is very strong, and useful for holding food, weapons, implements of all kinds, and various other articles. When not in use, the wallets can be folded up into a small space like a grocer's paper bag (Fig. 3). In the bottoms of the wallets of this class the weft is very open, leaving spaces at least one-half inch wide uncovered. The borders are produced by braiding four strands of sea grass into the extremities of the warp strands.

Ornamentation is produced by darning or whipping one or more rows of colored grass after the body is formed—not necessarily after the whole basket is completed, for each row of whipping may be put on just after the row of coil on which it is based (Fig. 4). Another plan of attaching the ornamentation is very ingenious but not uncommon. Two strands of colored straw or grass are twined just as in the body of the basket, and at every half turn one of the strands is hooked under a stitch on the body of the basket by a kind of aresene work. This ornament has a bold relief effect on the outside and is not seen at all on the inside.

The coiled variety of the Eskimo basketry, mentioned above (Fig. 5), consists of a uniform bunch of grass sewed in a continuous coil by a whip stitch over the bunch of grass and through just a few bits of grass in the coil just beneath, the stitch looping under a stitch of the lower coil. When this work is carefully done, as among the Indians of New Mexico, Arizona, and California, and in some exquisite examples in bamboo from Siam and in palm-leaf from Nubia, the most beautiful results are reached; but the Eskimo basket-maker does not prepare her coils evenly, sews carelessly, passing the threads sometimes through the stitches just below and sometimes between them, and does not work her stitches home (Fig. 6). Most of these baskets in the collection of E. W. Nelson have a round bit of leather in the bottom to start upon (Fig. 5, *b*). The shape is either that of the uncovered band-box or of the ginger-jar. Especial attention should be paid to this form of stitching, as it occurs again in widely-distant regions in a great variety of material and with modifications producing striking effects.

The association of this coiled form of basket-making with the marks on the most primitive types of pottery-making has been frequently noticed by archæologists. It is also well known that the modern savages of our Southwest build up their pottery in this manner, either allowing the coils to remain or carefully obliterating them by rubbing, first with a wet paddle of wood, and afterwards, when the vessel is dry, with a very fine-grained stone.

The Eskimo women employ in basket-making a needle made of a bird bone ground to a point on a stone (Fig. 100). Fine tufts of reindeer hair, taken from between the hoofs, are extensively used in ornamentation, especially in the Aleutian area.



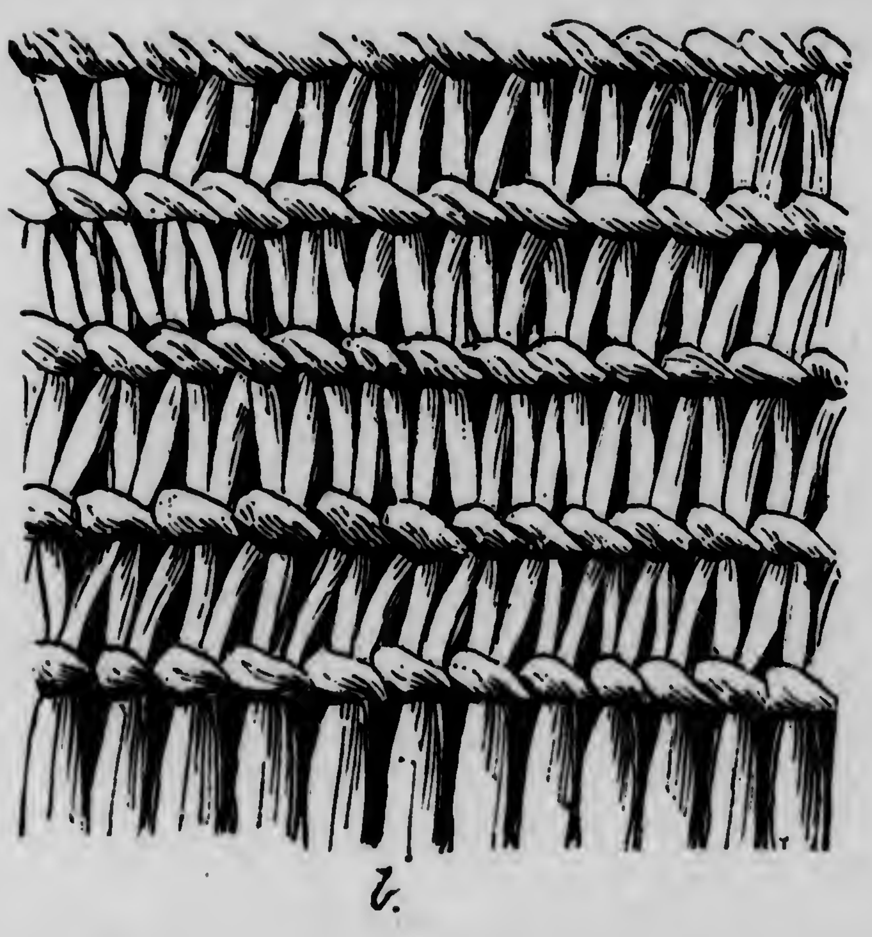


FIG. 1. Aleutian twined wallet. FIG. 2. One square inch of Fig. 1, enlarged.

PLATE II.

(Mason. Basket-work.)

FIG. 3. Twined wallet of the Eskimo. The warp and the twining of the bottom is of a very coarse, rush-like, fiber. The bottom is in openwork and is strengthened on its outer edge by an extra twine set on externally. The body is of a dirty rush color, the spotted lines on the cylindrical portion are in black and body color. This effect may be varied by mixing two strands of different color in the twine. The fastening off at the top is done by working the warp strands into a three-ply braid, turning down on the inside of the vessel and cutting off an end whenever a new warp thread is taken up by the braid. Frequently the last three or four warp straws are not cut off but braided out to their extremities in order to form a handle. Collected at Norton Sound, by E. W. Nelson. Museum number, 38872.

FIG. 4. One square inch of Fig. 3, representing (1) four rows of twining on the cylindrical portion; (2) the method of adding a new row of twining externally for a boundary between the bottom and the cylindrical portion, and (3) the method of forming an open-work bottom.

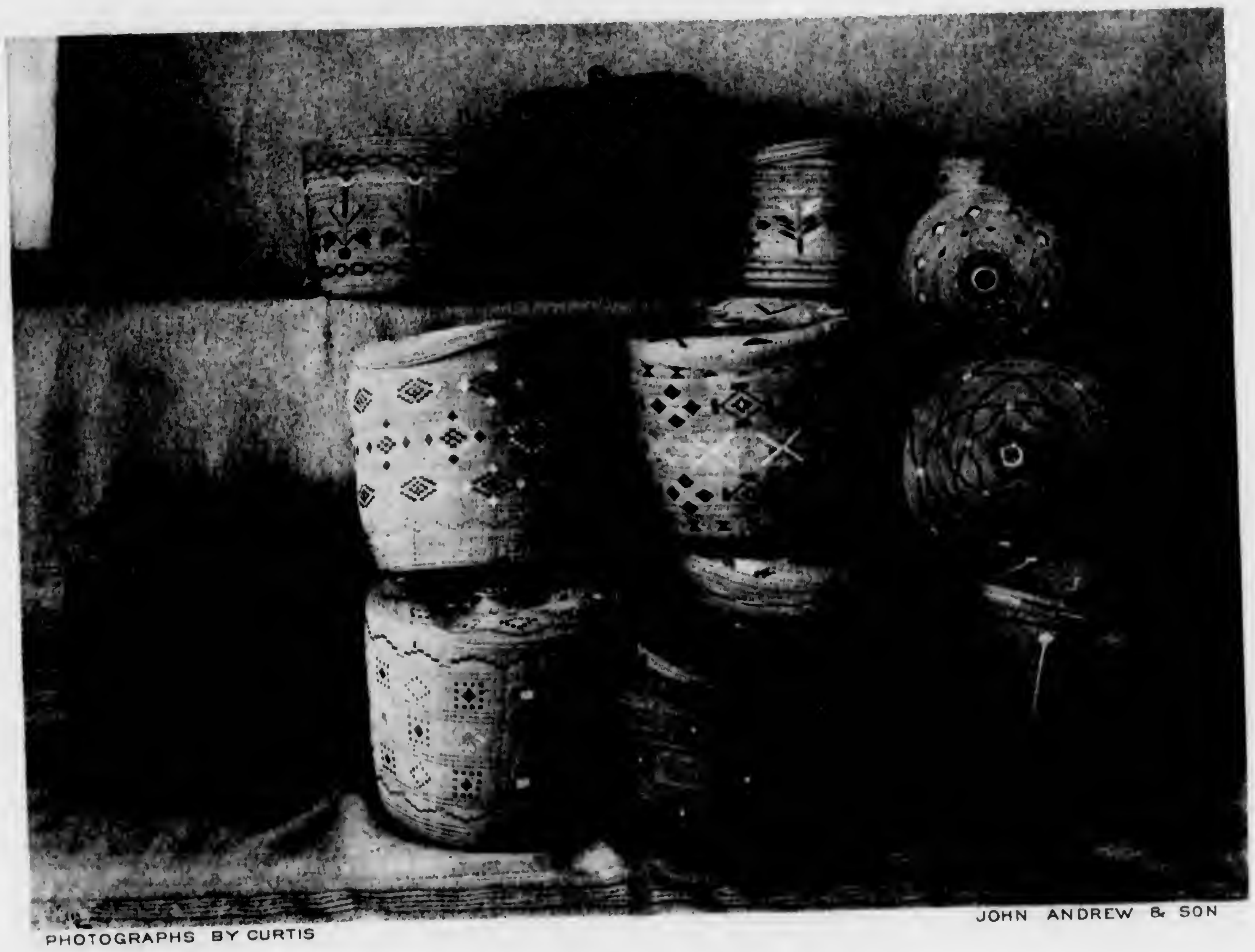
PLATE I.

(Mason. Basket-work.)

FIG. 1 Aleutian twined wallet of sea-grass. The warp consists of a number of straws radiating from the bottom. As the basket enlarges new straws are inserted, and the whole is held in place by twine made of two straws, which inclose a warp straw at each half turn. The cylindrical part of the vessel is of the diamond pattern shown in Fig. 2. The ornamentation is produced by embroidering with bits and strands of red, blue, and black worsted, in no case showing on the inside of the wallet. The continuous line between the diagonal stripes is formed by whipping with a single thread of worsted on the outer stitches of one of the twines of straw. Whipping with single thread in this ware is not common. The border is formed of the very complicated braid described in the text. Collected in Attu, by Wm. H. Dall. Museum number, 14978.

FIG. 2. A square inch of Fig. 1 enlarged, taken from the part of the texture where the rectangular meshes pass into the lozenge-shaped meshes. The peculiar method of splitting the warp threads and working the halves alternately to the right and to the left is well shown.

Eskimo baskets, Port Clarence, Alaska



PHOTOGRAPHS BY CURTIS

JOHN ANDREW & SON

Aleutian baskets, Atka Island, Alaska

Basketry: Apache

C. Hart Merriam
Papers
BANC MSS
80/18 c

Dr Matthews Apache {coiled 3-rod bowl}

Has 7 deer (in red—possibly of yucca root) around rim, alternating with 7 green triangles (points up!) in the same circle. Below these are 2 other belts of triangles of 7 each, of the same green material. The triangles of the middle belt point down, the points alternating with those of the bottom row, wh. point up (like those between the deer.

The body of the basket is of brownish (willow?) strands with lighter colored (outlining) willow in places.

The rim is of green yucca leaf (like the triangles) wound over & over once — not crossed.

135 mm (5 1/4 in.) high by 340 mm (13 3/8 in) diam.

Dr. Matthews Hopi plaque 355 mm (14 in) diam.
Body color shaded buff; design in brown, yellow & blue. Outer parts of design always in brown; inner parts yellow or blue. Very rich & handsome.

Apache Basketry

See "Notes on the San Carlos Apache"
By Aleš Hrdlička. — Am. Anthropol.
vol. 7, 484-485, 1905.

copy in my files — CHm

Coyotero Apaches

by Dr Edward Palmer

The Indian granaries are made of woven twigs in basket form, widest at the base, narrowed at the top, covered with plaster of Paris, and mounted on stands some feet in height. They vary in size, but usually have a capacity of several bushels.

The cooking and carrying baskets are made from the twigs of *Rhus aromatica*, which are long, slender and very tough. They are split by the teeth of the women, and rolling up elastically, are tied in that shape for future use.

Zoe, vol. I, no. 6, p. 169, August 1890.

Am Anthrop. Vol. 2(NS), No. 1, 193-194. Jan. 1900

~~There are about 40 skeletons of the races of the earth, chiefly from the East; about 2000 skulls, among them being about 500 Melanesians, 350 Philippine islanders (40 Negritos, and many deformed, from caves), about 130 criminals and insane, about 600 of the various European races, etc., besides many single bones from different parts of the earth. There are about 500 casts of busts, heads, skulls, brains, and single parts of the body, including 63 specimens of criminals and insane, about 150 of races, 120 of celebrated persons, etc. There are about 250 samples of hair from various races, chiefly Eastern, and about 50 anthropometric instruments of all kinds. The entire collection numbers about 3000 catalogued specimens. There are, besides, 73 osteological specimens of anthropoid apes."~~

~~**Hindu Superstitions.**—Mr M. R. Pedlow gives the following superstitions among Hindus in the Central Provinces, in the *Indian Antiquary* for February:~~

~~If sparrows nest in a house-eaves, or any one scribbles on the floor with charcoal, or spiders make webs on the walls, the owner will fall into poverty.~~

~~To guard children against the evil eye, their mothers disfigure them by applying lampblack to the eyes or make black spots on their forehead, cheek, or chin; but girls are usually tattooed, not marked in this way.~~

~~When children are attacked by the evil eye they show it by their appetite falling off. To remedy this, the mother takes salt, dried chillies, and charcoal and puts them into a pot of water colored with lime and turmeric. This is waved three times over the child, and then spilled on the ground, or the ingredients are cast dry into the fire with some of the child's hair.~~

~~Fruit and vegetable gardens and patches of cultivation stand in need of protection from the evil eye, or else their growth will be stunted, even if they are watered daily.~~

~~The owners of gardens take the following precaution: A scarecrow or some animal's bones or a whitewashed pot is set up in the plot.~~

~~Black or blue threads, or pieces of leather or cowries are also fastened to the necks or legs of the house cattle to avoid the evil eye.~~

~~On proof of pregnancy, the wife washes herself profusely, taking much care to avoid the shade of a man falling on her, in the belief that her child, if born, would take after that man in features, though not in mental character.~~

White Mountain Apache baskets are of many shapes and sizes and are of two varieties — the bowl basket, *tsa*, and the olla-shape basket, *toose*. The Apache also make basketry water-jars coated inside and outside with mesquite gum. The bowls and ollas are made from willow. I have often seen the women coming from the river almost hidden by loads of willow. When they arrive in camp they strip off the bark and leaves and wrap the osiers into small bundles. The black patterns are made with the *Martynia* pod. It takes a great many of these pods to furnish one pattern, because for even a moderate decoration the only part used is a shred of black from the prong. The only tools used are a butcher-knife and a small awl. When the woman begins to work on a basket she soaks the willows in water to make them pliable, then strips off the fine splints for sewing by putting the end of the switch in her mouth and paring off the filaments with a knife. In this they are so expert that the strips are wonderfully uniform. They then prepare the small osiers on which to work the coil. They punch a hole with the awl for every wrap, and push the filament through, as in threading a needle, pulling it very tight. They piece out the splints very neatly in the bowl basket, and always end on the inside, terminating them with their knives. As soon as the basket is finished it is put into use.

K. T. DODGE.

~~**Dr Fewkes' Researches.**— In a letter from Dr J. Walter~~ Fewkes, he states that before going to Tusayan he remained a week in Holbrook, Arizona, to make notes, sketches, and photographs of a collection of two thousand objects of pottery, stone, bone, and shell from the region, formed by Mr F. J. Wattron. He says: "The collection is particularly rich in Homolobi specimens, and the pottery has a few new pictographs. The Sikyatki specimens reveal a most instructive cult which I had long suspected existed in that prehistoric pueblo, but had only fragmentary evidence of it. I hope the collection will find a permanent home in some institution." The enthusiasm with which Dr Fewkes entered his winter's work at the Hopi villages, with all its privations, betokens the true explorer, and no one doubts that the results will prove as valuable as his previous investigations in this field.

WALTER HOUGH.

Anthropology in England.—In comparing the interest taken in anthropology in England and on the continent, *Nature* (October 19th) says: "As an example of the interest that is taken in anthropology on the continent, we call attention to the publication of the free courses of lectures delivered by Prof. E. Morselli, at Turin and Genoa. The title of the publication is 'Antropologia Generale: Lezioni su l'Uomo econdo la Teoria dell' Evoluzione.' When will it be possible for the

Apache Baskets

Am. Anthropologist, Vol. 18, No. 4, Oct-Dec 1916

~~globular form and with wooden stoppers, used to carry wine by hand on journeys, are called *botas*. Larger skins, also used for journeys, especially by teamsters, are called, *cabritas*, and hold from 1 to 2 *arrobas*. The regulation *pellejo* runs from 6 to 10 *arrobas* in weight.~~

~~As to the use of skins as containers for water, wine, oil and as floats, in Africa and the Near East, you surely know more than I. Skins are frequently depicted on Assyrian and Egyptian bas-reliefs and paintings. I have an idea of having seen the operation of skinning by inflation and the subsequent preparation of the skins as containers, somewhere depicted in an Egyptian bas-relief, but cannot recall where.[1]~~

~~It is very probable that the inflation method was used in many parts of Spanish America, but so far I have been able to learn of its practice in only two other regions. Dr. J. Alden Mason was informed of its prior practice in Monterey county, California, where it was said to have been used on sheep and to have been borrowed from the Spanish Missions, though it seems no longer to be used in that locality. Mr. Celso Espinosa writes me that it was in use in New Mexico, though not generally. He writes under date of August 13, 1916,~~

> ~~Personally I witnessed this practice on several occasions some thirty years ago, in southwestern Colorado although by New Mexicans. The animal was killed, incisions were made in the lower part of the legs and it was then inflated by blowing with the mouth. The operation was finished with a knife. The method is a very speedy and efficient one, and beyond doubt was prevalent both in New Mexico and Colorado, although for some reason it seems to have been discontinued in later years.~~

~~W. D. WALLIS.~~

FRESNO, CALIFORNIA.

DOUBLE COILING

WHILE examining the collection of San Carlos Apache baskets in the American Museum of Natural History recently, what is supposed to be a veritable freak was brought to light, a double coiled basket.

In the accompanying photograph the junction of the two coils may be seen about one half inch to the right of the finishing point of the basket.

The idea of the double coil being so "unthinkable" in the realm of coiled baskets, according to previous experience, it was some minutes before the cause for the junction was discovered.

The statement that the basket was made by sewing (or carrying along) two coils at a time was received rather incredulously, but such was actually the case. The starting point for the double coil may be seen in the last row of the black and white checker work completing the bottom, at the foot of the first human figure to the left from the bottom. If either one of these coils be traced around the basket it will come out two rows above the starting point, showing that two coils were carried at one time. These were not sewed with a figure eight stitch, as was suggested, but in the regular manner and probably with a few stitches at a time, first on the lower, then on the upper coil.

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[1] Prof. W. Max Müller believes there is no evidence of the practice of inflation in ancient Egypt.

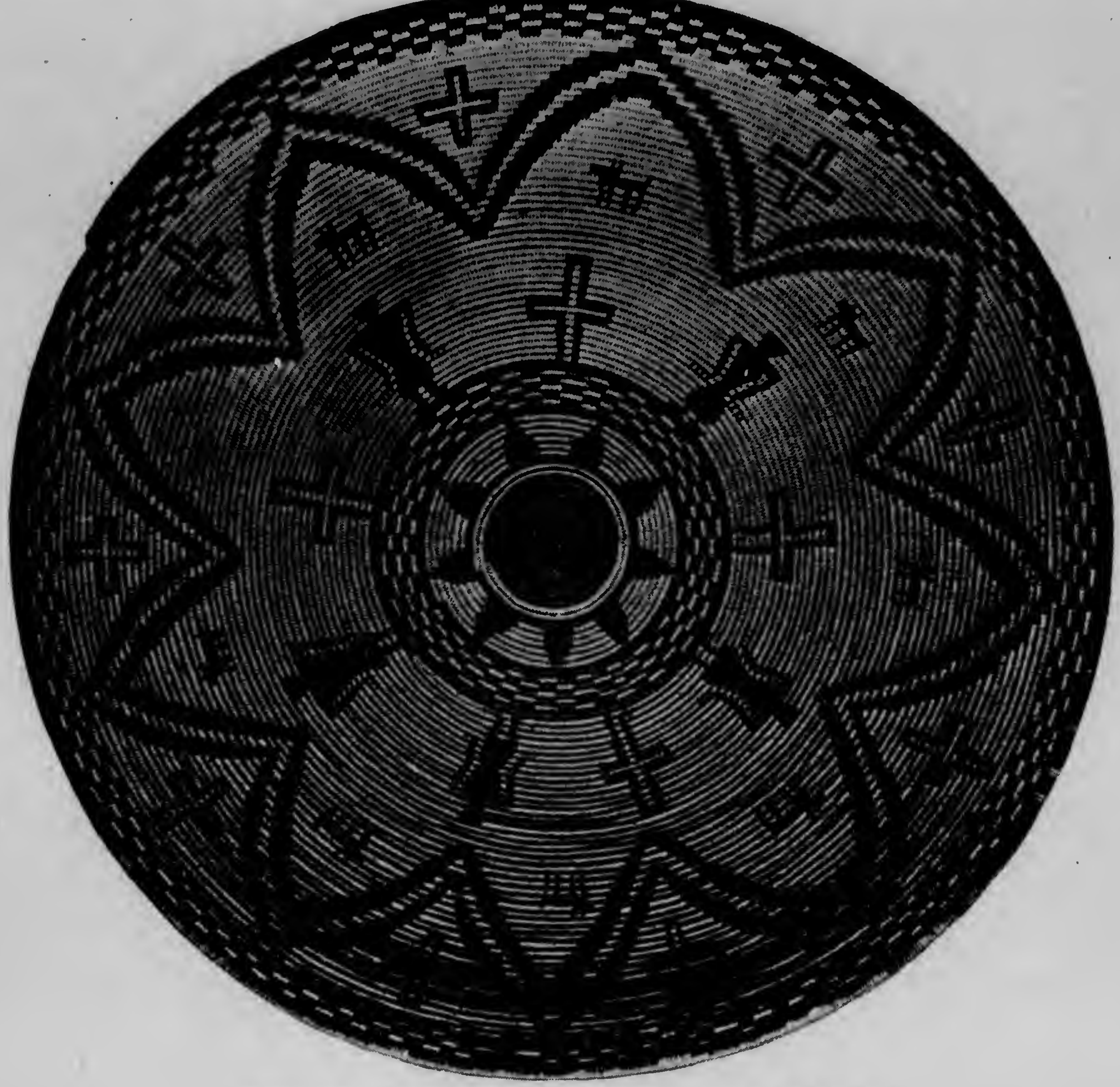
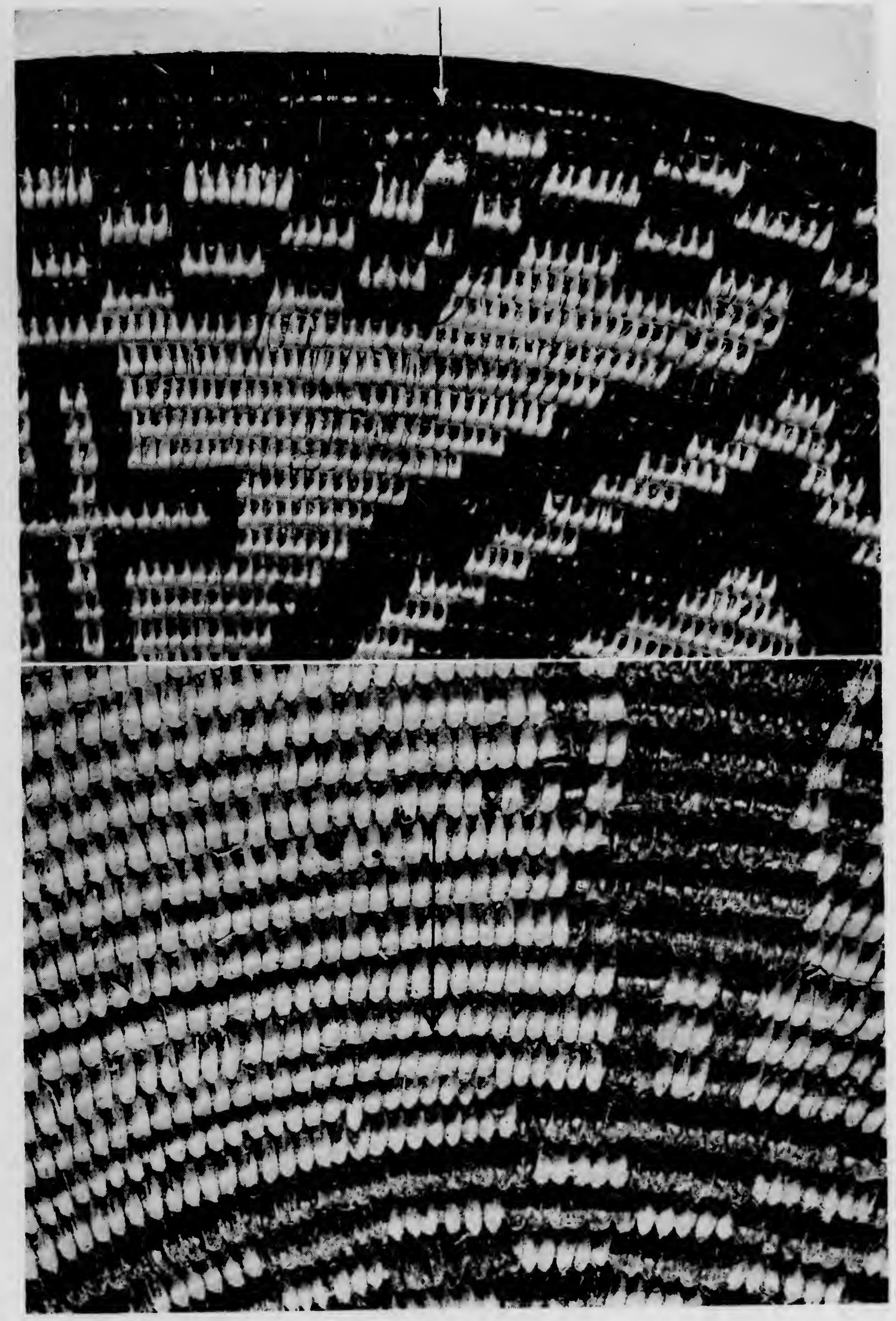


FIG. 78.—Apache basket. (50-9035 A.M.N.H.)

From a standpoint of design, the basket is complicated enough, as San Carlos work goes, and beautifully executed, in fact, above the average, but the double coil is the unique feature according to authorities at the Museum, and so far, no explanation has been forthcoming as to the reason for such a method of procedure, unless it is, as Dr. Boas is wont to say, a beautiful example of virtuosity, that is, of playing with the technique.

HELEN H. ROBERTS

NEW YORK CITY.



DOUBLE COILED BASKET

LOWER, BEGINNING OF DOUBLE COIL: UPPER, ENDING OF DOUBLE COIL

Basketry: Channel Islands

C. Hart Merriam
Papers
BANC MSS
80/18 c

J. J. Wagy

Cuyama Caves

formerly Bakersfield

Cuyama Mts

Baskets in Caves

Basketry on lower Saticoy river (San Buenaventura country)
Taylor says baskets made of 'reed' (=Juncus textilis) "are exceedingly elegant, light, + durable". He saw a handsome basket jar or bottle shaped like an olla, "about 12 inches high with a mouth 3 inches in diameter & without a lip." It was handsomely made & the inside was lined with asphaltum to hold water.
He says other baskets are sometimes made of "the straw of grasses or tule". — Taylor, Calif. Farmer, July 24, 1863.

(Santa Inez Indians)

BASKETS

At Santa Barbara I secured a large and handsome basket made by the Santa Inez Indians -- a tribe in which the basket makers have been long extinct. Had to pay a big price for it, but have long wanted one and am not likely to ever again have a chance to get one. It has been for 30 years or more in the possession of an old Spanish woman near Santa Barbara. — Com —

--Calif. Journal for 1901, 137. Sept. 18, 1901.

BASKETS

SAN BUENAVENTURA

Duflot de Mofras, 1840-1842, says: "The Indians of San Buenaventura are renowned in all California for their skill in weaving baskets; their works of basketry, formed of rushes and brilliant feathers, are of an extreme fineness, and do not permit the escape of water. It is, however, very difficult to procure them today, nearly all the skilful Indians having returned to their tribes."

--Duflot de Mofras, Exploration du Territoire de l'Oregon, I, 366-367, 1844. (Free translation.)

Channel Ids.

BASKET-MAKING—

Survivor of San Nicolas Island, Calif.--Eisen, Acct.of Inds. of Sta.Barbara Ids., 14,15,25, 1904.

Santa Barbara Ids. Inds., 1769.-- Ibid, 19,20,25.

~~INDIANS OF SANTA CLARA VALLEY, CALIF~~.,
~~AND VICINITY.~~
Channel Indians —

"Everywhere the men went naked, but from this region the women dressed more according to European ideas, covering much of their person with skins of deer and rabbits. August 14th [1769] Portolá crossed from a point near the mouth of the Santa Clara to the shore farther north, where he found the largest Indian village yet seen in California. The houses were of spherical form thatched with straw, and the natives used boats 24 feet long made of pine boards tied together with cords and covered with asphaltum, capable of carrying each ten fishermen. A few old blades of knives and swords were seen. Some inhabitants of the channel islands came across to gaze at the strangers. Previously the inhabitants had bartered seeds, grass baskets, and shells for the coveted glass beads, but now fish and carved bits of wood were added to the limited list of commercial products. Thus more food was offered than could be eaten. This fine pueblo, the first of a long line of similar ones along the channel coast, was called Asuncion and was identical in site with the modern San Buenaventura."

--Bancroft, History of Calif., I, 147, 1884.

Chumashan

In his diary of the Portola Expedition of 1769-1770, Miguel Costanso states that after passing through the canyon of the Santa Clara, following the course of the river, they reached the coast "and came in sight of a real town - the most populous and best arranged of all we had seen up to that time - situated on a tongue or point of land, right on the shore . . .We counted as many as thirty large and capacious houses, spherical in form, well built and thatched with grass. We judged . . . that there could not be less th than four hundred souls in the town.

These natives are well built and of good disposition, very agile and alert, diligent and skillful. Their handiness and ability were at their best in the construction of their canoes made of good pine boards, well joined and caulked, and of a pleasing form. They handle these with equal skill . . .they will hold eight or ten men. They use long double-bladed paddles . . .All their work is neat and well finished, but what is most worthy of surprise is that to work the wood and stone they have no other tools than those made of flint; they are ignorant of the use of iron and steel . . .we saw among them some pieces of knives and sword blades which they used for no other purpose than to cut meat or open the fish caught in the sea. We saw and obtained in exchange for strings of glass beads and other trinkets, some baskets or trays made of reeds, with different designs;

wooden plates and bowls of different forms and sizes, made of one piece so that not even those turned out in a lathe could be more successful." [33] Gives the latitude of this town as 34 13' and says "We thought that this was the town which the first Spanish navigators - among others Roderiguez Cabrillo - named Pueblo de Canoas. We gave it the name of La Asuncion de Nuestra Senora, or La Assumpta."[35]

Traveling along the coast the reach the "Pueblo de la Carpinteria" [Carpenteria] passing two other villages on the way.[37]

Three leagues further on they reach Pueblo de la Laguna, where was the largest Indian town they had yet seen, estimated at "more than six hundred souls."[39]

From there they traveled along the coast to Point Concepcion passing many villages and exchanged gifts with the natives, in one place receiving baskets, among other things. pp.41,43,45, 47, 49,

Diary Miguel Costansc.- Portola Exped.1769-1770

Pubs.Acad.Pacif.Coast Hist., Vol.2, No.4, August,1911.

BASKETS OF THE SANTA BARBARA CHANNEL

The natives of "the canal of Santa Barbara", in 1769, "constructed large houses of a pyramidal form close to one another. They appeared benevolent and hospitable; and they presented the Spaniards with vases very curiously wrought of stalks of rushes. M. Bonpland possesses several of these vases in his collections, which are covered within with a very thin layer of asphaltus, that renders them impenetrable to water, or the strong liquors which they may happen to contain". Humboldt, New Spain, vol. II, 298, 3d Edition, 1822.

Basketry : Chilkoten

C. Hart Merriam
Papers
BANC MSS
80/18 c

Chilkoten Baskets

Overlay – Phragmites

Red design – cherry bark

Marginal decoration & sometimes edge of bottom – goose quill

Stick or rod around basket near top, ~~outside~~, to give it greater strength – Rose bush.

Notes made in B.C. Dec. 1911 – [illegible]

The Chilkotens eat the sap bark of 'pine'. To obtain it they use a long spud of Elk or caribou horn for lifting & removing the outer bark, & a bone scraper for scraping off the inner ('sap') bark –

Basketry: Chitimacha (Louisiana)

C. Hart Merriam
Papers
BANC MSS
80/18 c

Rept. U.S. National Museum for 1888
1890

ANCIENT INDIAN MATTING—FROM PETIT ANSE ISLAND, LOUISIANA.

By Thomas Wilson.

In the hall devoted to the collections of prehistoric anthropology in the U.S. National Museum there is exhibited a mat of interlaced or woven reed or cane which has been claimed, by reason of its locality, condition, and association, to be evidence of the great antiquity of man, and as tending to establish his existence during the tertiary geologic period,[*] Plate CVII.

The label affixed to this specimen tells its whole story.

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> Up to the time of Dr. Goessmann's visit (in November, 1866) all the borings and pits which had reached the salt had been sunk in detrital material washed down from the surrounding hills, and frequently inclosing the vestiges of both animal and human visits to the spot. Mastodon, buffalo, deer, and other bones; Indian hatchets, arrow-heads, and rush baskets, but above all an incredible quantity of pottery fragments which have been extracted from the pits. The pottery fragments form at some points veritable strata 3 to 6 inches thick; this is especially the case where Mr. Dudley M. Avery found what appeared to have been a furnace for baking the ware (a process very imperfectly performed), and near it three pots of successive sizes, inside of each other. The pots must be presumed to have subserved the purpose of salt-boiling; for although human handiwork has been found so close to the surface of the salt as to render it probable that its existence in mass was once known, yet the boiling process alone has been resorted to within even traditional times until the discovery, at the bottom of a salt well, of the solid rock-salt.

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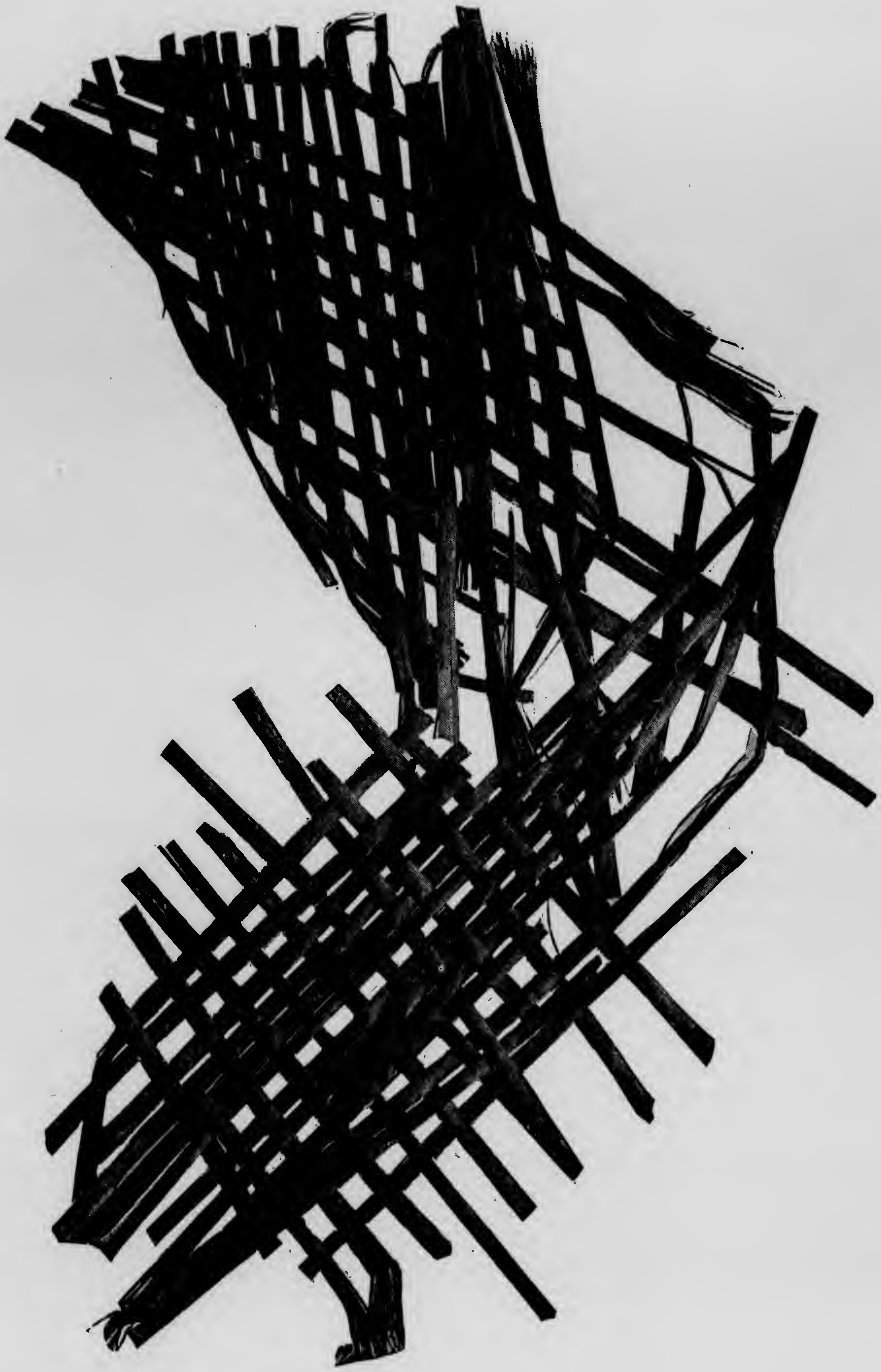

ANCIENT INDIAN MATTING.

From Petit Anse Island, near Vermillion Bay, Louisiana. Presented by J. F. Cleu, 1866. (Cat. No. 1133, U. S. N. M.)

With a foot-note thus:

It is very positively stated that mastodon bones were found considerably above some of the human relics. In a detrital mass, however, this can not be considered a crucial test.

The discovery or finding of this piece of matting by Mr. Cleu in the position indicated, to wit, above the rock-salt, but beneath the fossil bones, tusks, etc., of the elephant or mastodon may be conceded. There seems to have been nothing strange or suspicious in such a discovery. But finding it in the detrital mass, as reported by Professor Hilgard, robs it of all weight as evidence of the antiquity of man. The surface or top of the solid body of rock-salt appears to have been somewhat irregular, to have conformed generally to the surface of the earth above it, to have been at a depth of about 15 feet, to have been principally under the line of high-tide water, though at one place it appeared above. The island is quite small, nearly round, with an area of 2,240 acres, and dotted over with hills, the highest being 180 feet. From this description it can be easily understood, as Professor Hilgard says, that a "detrital material was washed down from surrounding hills and frequently inclosing the vestiges of both animal and human visits to the spot." Mr. Cleu says that many more of these pieces of matting will be found, etc.

In the light of these examinations the position of this matting is explained, and we see that it has no bearing upon the question of the antiquity of man. The same claim would apply with equal propriety to the buffalo, deer, and other bones, to the Indian hatchets and arrowheads, and to the incredible quantity of pottery fragments found by Professor Hilgard. These, together with the matting and the fossil mastodon bones and tusks, have all been washed down from the surrounding hills and swept back and forth, in no one knows how many relative changes of position, by each recurring tide. The matting being found under the mastodon fossils in the detrital mass is no evidence that this was their original position or that the deposition of both may not have belonged entirely to modern times.

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Journ. Wash. Acad. Sci. VII, no. 10. May 19, 1917.

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ETHNOLOGY.—*The Chitimacha of Bayou La Fourche, Louisiana.* David I. Bushnell, Jr. Bureau of American Ethnology.

Early in the eighteenth century, when the Chitimacha first became clearly known to the European colonists, they occupied two groups of settlements within their rather small territory just west of the mouth of the Mississippi. One group was in the vicinity of Bayou Teche and Grand Lake, on and near the site of the present town of Charenton, St. Mary parish, Louisiana, where some continue to dwell. The second group was eastward, in the country adjacent to Bayou La Fourche, then known as the river of the Chitimacha. Many, if not all, of the latter removed from their ancient habitat during the years 1718 and 1719, but it is quite evident that other Indians soon occupied the old Chitimacha sites, and among the new arrivals were many Houma, and others from east of the Mississippi. Likewise, it is highly probable that some of the Chitimacha later found their way back to their old homes.[1]

At the present time several families living in Terrebonne and La Fourche parishes, near Bayou La Fourche, claim to be of Chitimacha descent, although they know some of their ancestors to have been Houma, and many have traces of European blood as well. On the following pages are given some of the mannerisms and customs of these people, as related by Abel Billiot, a man about sixty-five years of age, who is known as a Chitimacha, from the village of Point-au-chien in the southeastern part of Terrebonne parish, Louisiana.

HABITATIONS

The primitive form of habitation was constructed and occupied during the past ten years and, according to my informant, the last example was destroyed at the time of the great storm about eight years ago. The houses were built in the following manner: A slight excavation was made to correspond with the floor-space of the future structure. The wall was outlined by a row of posts about three of four inches in diameter and four feet or more in height, placed about two feet apart. Smaller flexible branches and saplings were interwoven between the upright posts. A low conical roof was formed of a frame covered with thick palmetto thatch. A hole was dug in which a quantity of clay and Spanish moss was mixed with water, this serving as plaster for the wall of wattle work. Clam and oyster shells were burned and the lime thus obtained was mixed with water and used to whitewash the inside wall of the

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[1] Swanton has discussed this in *Indian tribes of the lower Mississippi Valley*, Bulletin 43, Bureau of American Ethnology, Washington, 1911.

house. On the day this work was to be done all the people of the village gathered, and the walls were completed between sunrise and sunset.[2] The structures were either round or square, and one, much larger than the others, is remembered to have served as a meeting place for the men of the village. The fires were made outside the house. Small shelters are said to have been made of skins.

FOOD

Much food was smoked and so preserved for future use. The method of smoking was this: Four poles were set up, extending between three and four feet above the surface. These were connected at the top by other poles or cords, and to the latter were attached the pieces of meat, the fish, the ducks, and all else that was to be smoked. The fire was made on the ground between the four stakes and no particular kind of wood was required. Many ducks were prepared in this manner, being first skinned, thoroughly cleaned and opened on the back. Everything was so well smoked as not to require more cooking before being eaten.

A hole was made in the ground (probably about the size of a bushel basket) and filled with clams or oysters. These were covered with a thin layer of sand or earth and a fire kindled above. After a certain time the covering was scraped away and the clams and oysters removed and eaten. Neither clams nor oysters are known to have been smoked, they being always plentiful and easily obtained.

Corn was grown and was prepared in various ways. Often it was pounded in a wooden mortar, then passed through a sieve to separate the fine from the coarse particles. The fine meal was mixed with water and allowed to remain over night during which time it would ferment and become sour. The following morning it would be boiled a little, and dried until "it would hold together," then it was eaten. This appears to have been a favorite method of preparing the meal, the sour taste being relished. This was sometimes eaten with a sirup. Again, corn was allowed to ripen on the cob, and to become quite dry, before being shelled. Later the grains were parched by being mixed with hot ashes of a wood fire. The parched grains were then pounded in a wooden mortar, passed through a sieve, and eaten mixed with water.

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[2] This at once suggests a statement made by Adair in reference to the houses of the southern Indians: In one day, they build, daub with their tough mortar mixed with dry grass, and thoroughly finish, a good commodious house.

Turtles were relished, and likewise their eggs, but the flesh was never smoked. Alligator eggs were eaten, but not the flesh unless other food was scarce. Salt was not used by the old people, and it is not cared for at the present time.

Berries and wild fruits are eaten when ripe, but are never dried.

DRESS AND PERSONAL DECORATION

The men, until quite recently, wore their hair long but did not plait it. The manner of cutting and shaping it is not remembered.

Formerly the hands, neck, and cheeks, were tattooed, the colors used being red and black. The former was derived from the juice of the giant rag weed (*Ambrosia trifida*); the latter was soot produced by burning yellow pine.

Small shells were perforated and strung as necklaces. Other shells were worked and pieces were fashioned into beads.

ARTS AND INDUSTRIES

Bowls, spoons, and paddles for stirring food were made of wood. The Chitimacha word for bowl is *Gah-mail'*. Mortars and pestles were made for use in preparing corn, and so forth.

A piece of hard stone is used with a steel to "strike fire," decayed dry wood, or a bit of old hide, being used to ignite with the spark.

The ancient, and still practiced, method of dressing skins as described by Abel Billiot is this: If possible, the skin as soon as removed, is stretched in a frame, or fastened to a flat surface, and in this position is allowed to dry. A frame is then constructed of four poles, two being set in the ground, parallel and some three or four feet apart, the others being arranged in a horizontal position attached to the former. Within the rectangular space thus formed the skin is stretched and securily fastened. The frame holding the skin is not stood in a vertical position, but at an angle of about thirty degrees. A small fire of palmetto wood is made on the ground below it so that much smoke is produced. Some of the brain of the animal is then rubbed over the upper surface of the skin, which is thoroughly scraped with a chisel-shaped implement made of a piece of hard wood beveled at one end. After this surface has been sufficiently scraped the skin is turned over and the other side is treated with brains and rubbed and scraped in the same manner. During the entire process the skin is kept quite warm by the fire beneath it, and smoke is allowed to rise against it. After the scraping and rubbing, which has resulted in the removal of all hair and wool from one side and all particles of flesh from the other, the skin is quite soft and white. Sufficient oil, from the brain which has been rubbed into the skin, remains to keep it pliable. No other method of dressing skins is known to this man.[3]

Pottery vessels have been made and used within recent years, and are remembered by my informant. A blue clay found near his village was used for the purpose. Mixed with it naturally, was a sufficient quantity of sand, and neither sand nor pulverized shell was added. The clay having been obtained was worked in a wooden mortar, water being added to make a pasty mass. When the clay was of a proper consistency it was modelled into the desired vessel, which was then put in a shady place and allowed to remain two or three weeks before being baked. Tobacco pipes were, and are now, made in this manner. Before being placed in the fire, and after having become thoroughly dry, the vessel was smoothed by scraping with a shell or thin piece of hard wood, and any incised decorations were added at this time. Brown clay was not considered good for pottery making, and grease was never used to darken the ware. Spoons are made from cow horns.

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[3] This method of preparing skins is more suggestive of the north than of the south, and differs greatly from the custom of the Choctaw who live just north of Lake Pontchartrain in St. Tammany parish. BUSHNELL, *The Choctaw of Bayou Lacomb, St. Tammany Parish, Louisiana.* Bulletin 48, Bureau of American Ethnology, Washington, pp. 11–12, 1909.

Baskets are made from both split cane and the stems of palmetto, native dyes being used. Three colors are made and used by these people, yellow, red, and black, these added to the natural material giving them four shades to combine in their basket work. The yellow dye is derived from the roots of l'anze, which is known locally as paciance. This is a dock, probably *Rumex crispus* L. The root is crushed and pounded while fresh and is not allowed to become dry. The crushed roots are then placed in a kettle of water and allowed to boil. The split cane is also put in the kettle and soon becomes a brilliant yellow. If a red is desired the material is first dyed yellow, as stated, and is then removed from the kettle and allowed to remain over night in a protected spot, away from the wind. In the morning it is again put in the same liquid to which is added a small quantity of lime made by burning clam or oyster shells. It is again boiled and now turns red, caused by the action of the strong alkali. The shade of red may be governed by the density of the yellow dye, and by the length of time it remains in the alkali solution. Black dye is made by boiling the bark of the maple or live oak in water.

Cords or ropes are still made by twisting back moss. Only *black* moss will serve the purpose. A quantity is obtained and two persons work with it, twisting in opposite directions. After the cord is some twenty or thirty feet in length it is doubled and again twisted, this time very tightly.

Dugouts or pirogues are made of a single log of cypress. Other woods are sometimes used, but cypress is the favorite. Light canoes were formerly made by covering a frame of wood with skins or bark.

HUNTING AND FISHING

Blowguns were used in hunting small game and birds. They were made of pieces of cane from 5 to 7 feet in length.

Formerly the cane was split, the joints hollowed out and the inside smoothed, then the two pieces were bound together. More recently a piece of wire has been used to burn the joints. The darts were wrapped for a distance of about two inches with cotton or frayed cloth. Bows and arrows were used by the "old people," but not since they have been able to obtain guns and powder from the whites. Fish are secured by spearing them from a dugout, usually when the sun is shining brightly. Traps for catching fish are unknown to my informant, but nets are known to have been used.

Little could be learned respecting the social culture of these people, the native names of people and places having been forgotten. The myths and legends are no longer remembered, although several very old persons, now living east of the bayou near the coast, may retain some knowledge of their ancient tribal organization. All will soon be lost.

ABSTRACTS

Authors of scientific papers are requested to see that abstracts, preferably prepared and signed by themselves, are forwarded promptly to the editors. Each of the scientific bureaus in Washington has a representative authorized to forward such material to this journal and abstracts of official publications should be transmitted through the representative of the bureau in which they originate. The abstracts should conform in length and general style to those appearing in this issue.

GEOLOGY.—*The Cleveland Gas Field, Cuyahoga County, Ohio, with a study of rock pressure.* G. SHERBURNE ROGERS. U. S. Geological Survey Bulletin 661-A. Pp. 68, with 2 plates and 13 figures. 1917.

Most of the wells in the Cleveland gas field, which is located in the westerly suburbs of the City of Cleveland, are from 2500 to 2900 feet deep and draw their supplies from the so-called Clinton sand. The structure of the region is, broadly speaking, monoclinal, the formations outcropping in the western part of Ohio and dipping to the east beneath the great Appalachian Coal Basin. The Clinton sand itself does not outcrop, however, but feathers out in the central part of the state, and the Cleveland field and other important oil and gas fields to the south occupy a belt along the upper or thinning edge of the sand. The accumulation of the gas at Cleveland has been influenced also by structural considerations, the field being roughly coincident with a broad gentle bulge or nose on the monoclinal slope, and has been affected locally by the porosity or texture of the sand.

Owing to the very rapid growth of the field which was started in 1912, and which in 1915 contributed about 40 per cent of the Ohio production, the records of pressure and production decline are unusually complete and afford an interesting study. It appears that in any large group of wells there is a fairly close average relation between rock pressure and production. Hence by studying the pressure decline in any group it is possible to predict in advance of drilling the probable flow or volume of a new well in that group. If desired, the estimate may be evaluated according to the theory of probability and the number of chances in a hundred that the flow will not exceed a given figure may be calculated. Although the actual figures cited of course hold only in the Cleveland field the principles discussed should be applicable in many areas. G. S. R.

ANCIENT INDIAN MATTING—FROM PETIT ANSE ISLAND, LOUISIANA.

By THOMAS WILSON.

In the hall devoted to the collections of prehistoric anthropology in the U. S. National Museum there is exhibited a mat of interlaced or woven reed or cane which has been claimed, by reason of its locality, condition, and association, to be evidence of the great antiquity of man, and as tending to establish his existence during the tertiary geologic period,* Plate CVII.

The label affixed to this specimen tells its whole story.

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In the summer of 1866, not long after the receipt of this specimen of matting from Mr. Cleu, Professor Henry, Secretary of the Smithsonian Institution, directed, or requested, Prof. E. H. Hilgard to undertake a geologic examination of the Louisiana salt region, the particular outcropping of which had been discovered in May, 1862, on this island of Petit Anse. Professor Hilgard availed himself of all former publications, interested numerous scientific gentlemen with him, and made an extensive geologic investigation, commencing at Vicksburg and extending down the Mississippi to its mouth, thence west up the Gulf coast to Vermilion Bay, and finishing with the five islands located therein, one of which was Petit Anse. The results of his investigations are published in the Smithsonian "Contributions to Knowledge," Vol. XXIII, and is No. 248 of the regular series. Of his conclusions as to the geologic formation of this country, or of this island, it is unnecessary to speak. He does not mention or refer in any manner to the discovery of this piece of basketry, which had been presented to the Museum only in the May previous to his detail, and which one may suppose contributed somewhat to the necessity for his investigation. The following paragraph from his report, however, bears upon the subject (page 14). He says:

> Up to the time of Dr. Goessmann's visit (in November, 1866) all the borings and pits which had reached the salt had been sunk in detrital material washed down from the surrounding hills, and frequently inclosing the vestiges of both animal and human visits to the spot. Mastodon buffalo, deer, and other bones; Indian hatchets, arrow-heads, and rush baskets, but above all an incredible quantity of pottery fragments which have been extracted from the pits. The pottery fragments form at some points veritable strata 3 to 6 inches thick; this is especially the case where Mr. Dudley M. Avery found what appeared to have been a furnace for baking the ware (a process very imperfectly performed), and near it three pots of successive sizes, inside of each other. The pots must be presumed to have subserved the purpose of salt-boiling; for although human handiwork has been found so close to the surface of the salt as to render it probable that its existence in mass was once known, yet the boiling process alone has been resorted to within even traditional times until the discovery, at the bottom of a salt well, of the solid rock-salt.

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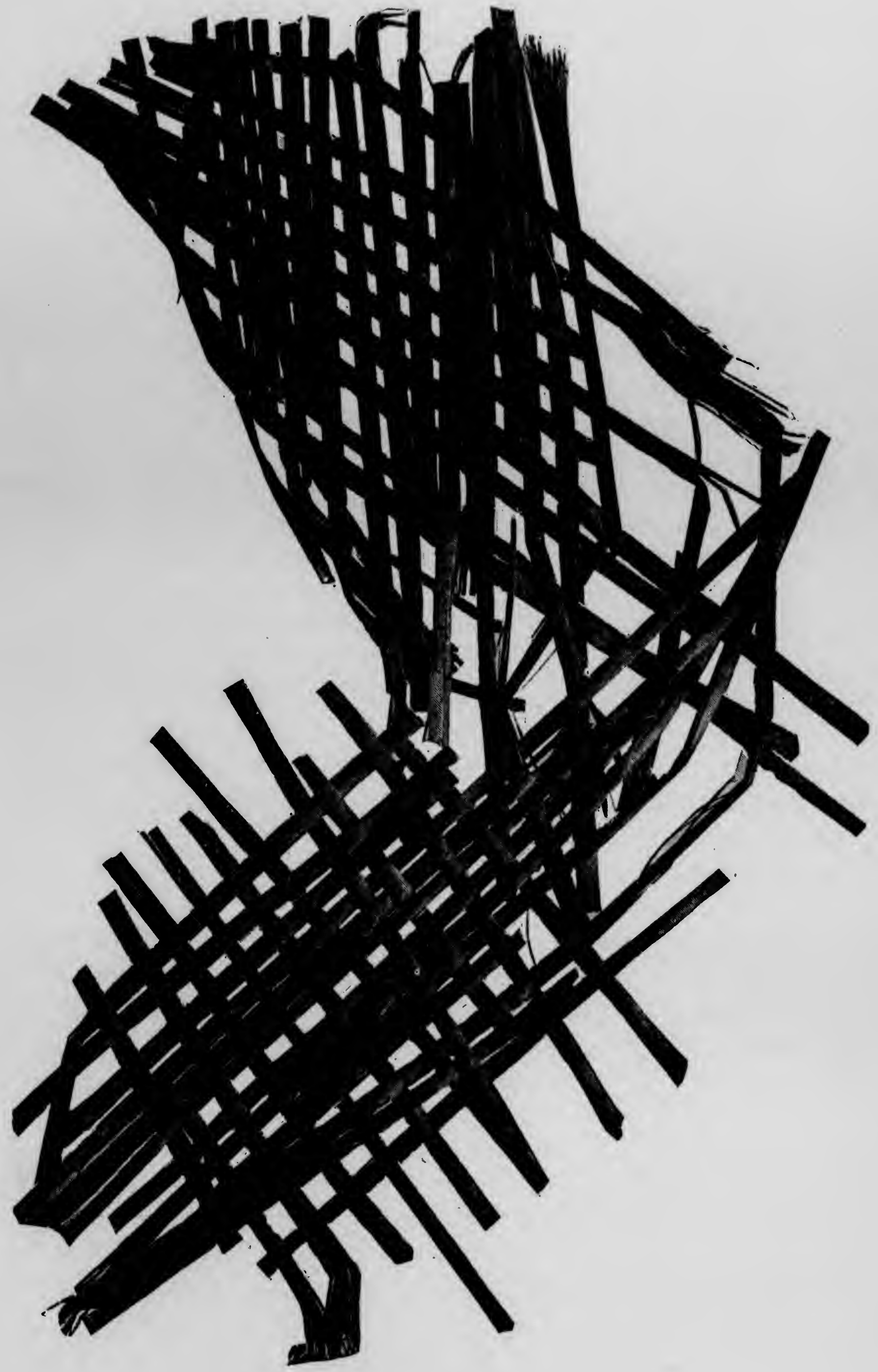

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It is very positively stated that mastodon bones were found considerably above some of the human relics. In a detrital mass, however, this can not be considered a crucial test.

The discovery or finding of this piece of matting by Mr. Cleu in the position indicated, to wit, above the rock-salt, but beneath the fossil bones, tusks, etc., of the elephant or mastodon may be conceded. There seems to have been nothing strange or suspicious in such a discovery. But finding it in the detrital mass, as reported by Professor Hilgard, robs it of all weight as evidence of the antiquity of man. The surface or top of the solid body of rock-salt appears to have been somewhat irregular, to have conformed generally to the surface of the earth above it, to have been at a depth of about 15 feet, to have been principally under the line of high-tide water, though at one place it appeared above. The island is quite small, nearly round, with an area of 2,240 acres, and dotted over with hills, the highest being 180 feet. From this description it can be easily understood, as Professor Hilgard says, that a "detrital material was washed down from surrounding hills and frequently inclosing the vestiges of both animal and human visits to the spot." Mr. Cleu says that many more of these pieces of matting will be found, etc.

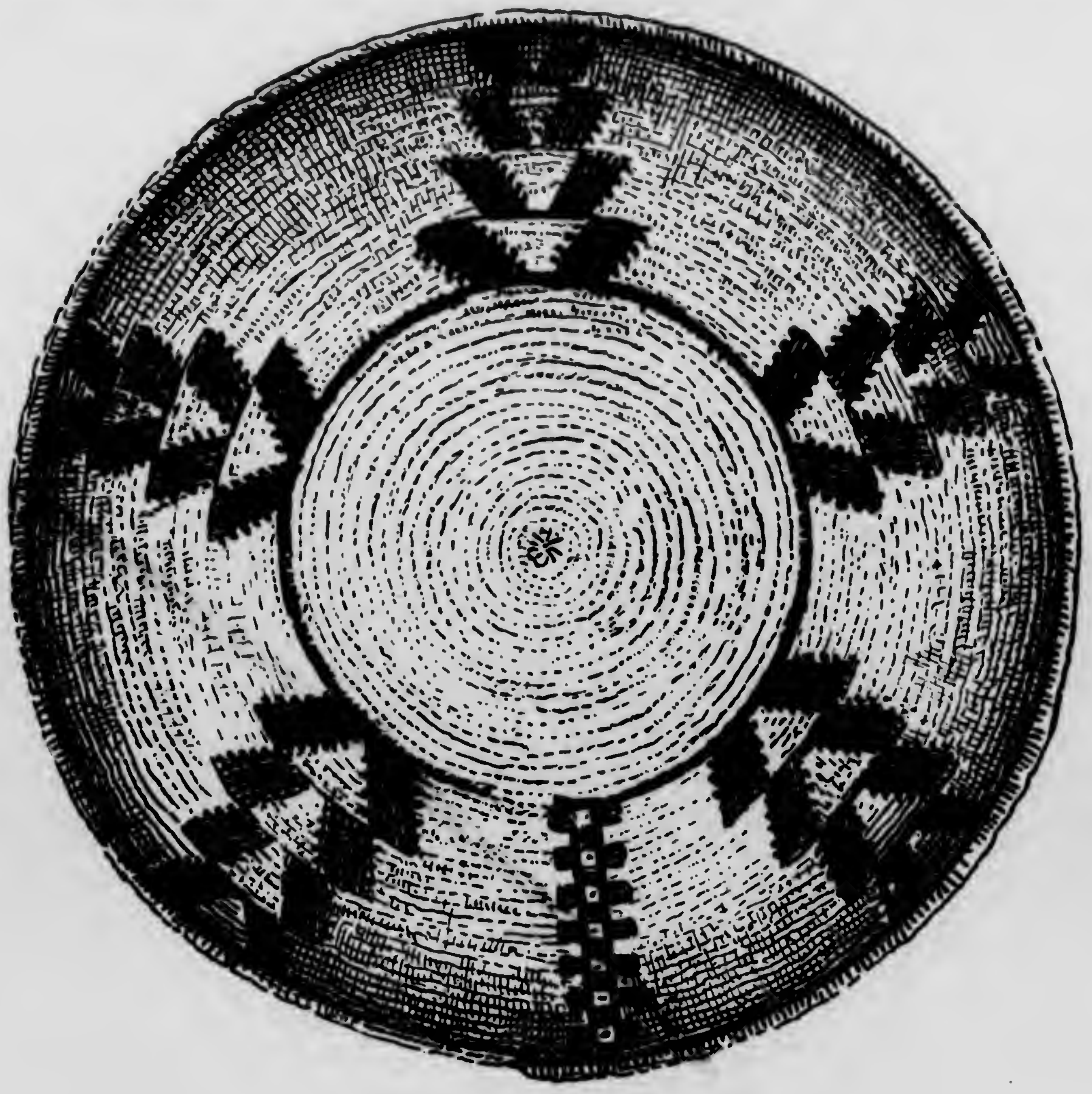
In the light of these examinations the position of this matting is explained, and we see that it has no bearing upon the question of the antiquity of man. The same claim would apply with equal propriety to the buffalo, deer, and other bones, to the Indian hatchets and arrowheads, and to the incredible quantity of pottery fragments found by Professor Hilgard. These, together with the matting and the fossil mastodon bones and tusks, have all been washed down from the surrounding hills and swept back and forth, in no one knows how many relative changes of position, by each recurring tide. The matting being found under the mastodon fossils in the detrital mass is no evidence that this was their original position or that the deposition of both may not have belonged entirely to modern times.

Basketry: Coahuila

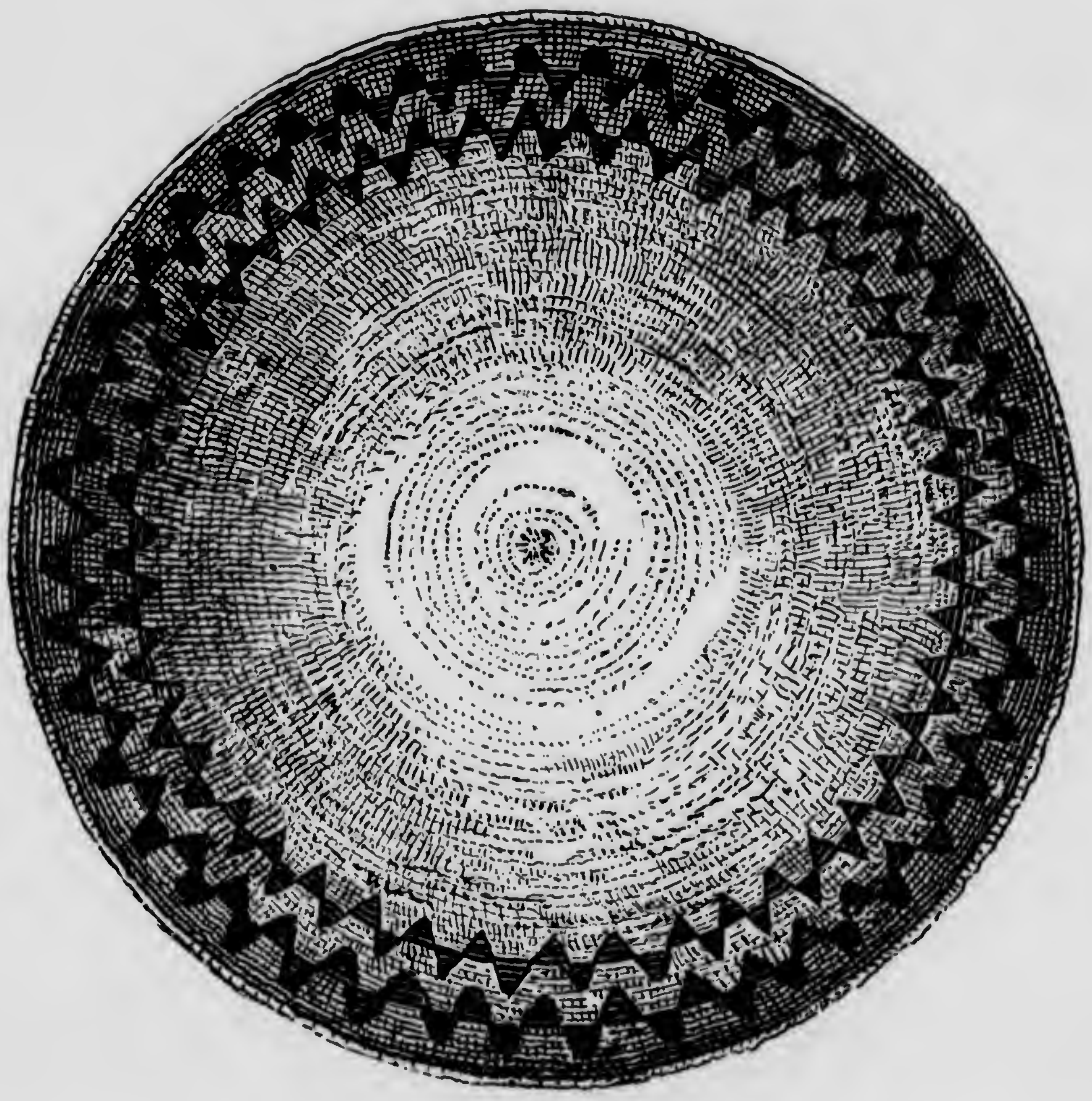
C. Hart Merriam
Papers
BANC MSS
80/18 c

21785

PLATE XXVIII.



52



53

FIG. 52. Inside view of Fig 50. FIG. 53. Coahuila Apache basket-bowl.

21786

PLATE XXIX.

(Mason. Basket-work.)

FIG. 54. Coiled osier basket bowl of the Apaches, inside view, made upon a single twig. The apparently unsystematic ornament is indeed very regular. Four lines of black sewing of different lengths proceed from a black ring of the center. From the ends of all these lines sewing is carried to the left in regular curves. Then the four radiating lines are repeated, and the curved lines, until the border is reached. Depth, 4 inches. Collected in Arizona, by Dr. J. B. White. Museum number, 21493.

FIG. 55. Coiled osier basket bowl of the Garotero Apaches, inside view. In every respect this resembles the foregoing. The inclosed triangles alternating with urn patterns constitute the ornamentation. Depth, 3¼ inches. Collected on Gila River, by Rev. H. W. Read. Museum number, 4428.

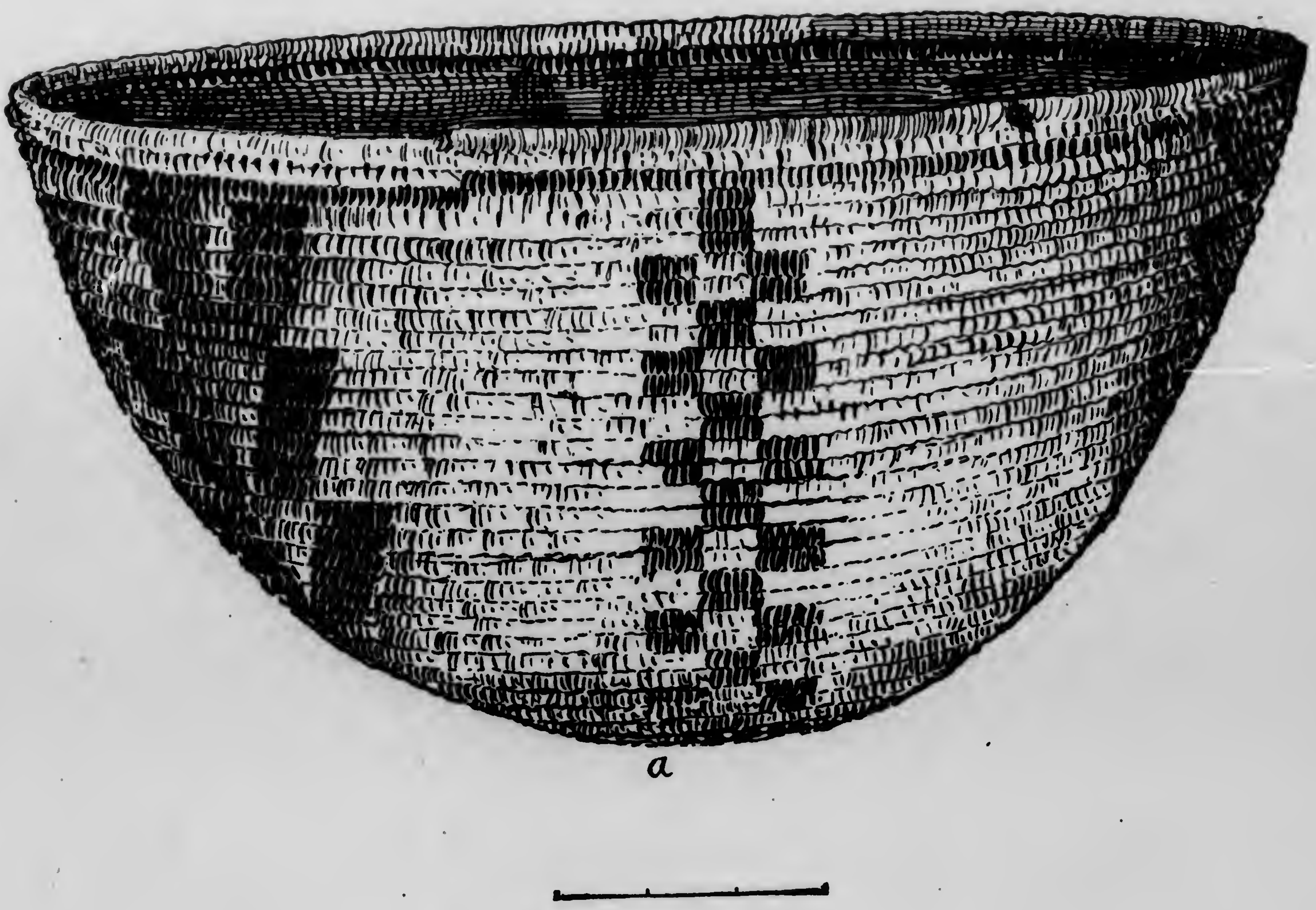
21785

PLATE XXVIII.

(Mason. Basket-work.)

FIG. 52. Inside view of Fig. 50. The black line at the bottom, nearly continuous, incloses a circle in uniform unvarnished color. All the body color above this line is of a shining yellow, varying in shade. The disposition of the ornament is better shown in this figure.

FIG. 53. A similar Coahuila Apache basket, in which the shading of the body material is in places very dark. The zigzag ornament, effected by the administration of the triangle, is very attractive. Depth, 5½ inches; width, 16 inches. Collected by Dr. Edward Palmer, in Southern California. Museum number, 21786.



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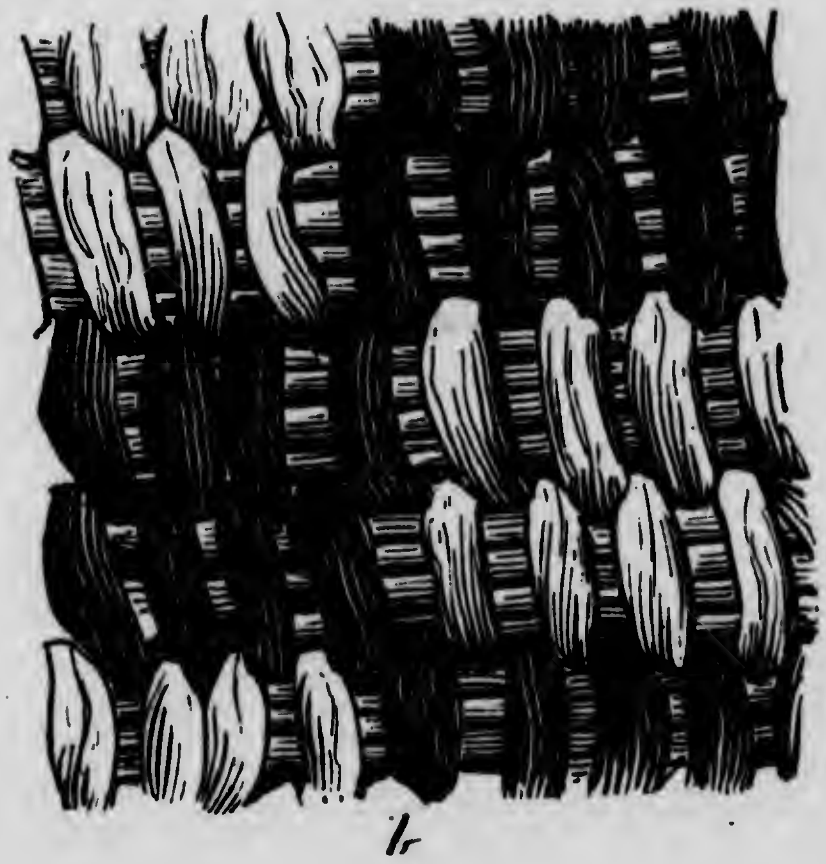

51

FIG. 50. ~~Apache~~ coiled basket-bowl.

Coahuila

FIG. 51. One square inch of Fig. 50.

PLATE XXVIII.

(Mason. Basket-work.)

FIG. 52. Inside view of Fig. 50. The black line at the bottom, nearly continuous, incloses a circle in uniform unvarnished color. All the body color above this line is of a shining yellow, varying in shade. The disposition of the ornament is better shown in this figure.

FIG. 53. A similar Coahuila Apache basket, in which the shading of the body material is in places very dark. The zigzag ornament, effected by the administration of the triangle, is very attractive. Depth, 5¼ inches; width, 16 inches. Collected by Dr. Edward Palmer, in Southern California. Museum number, 21786.

21787

PLATE XXVII.

(Mason. Basket-work.)

FIG. 50. Coiled basket bowl of the Coahuila ~~Apaches~~. The coil is a bundle of yucca or other fiber, and the sewing is done with splints of different natural color, resembling reed cane, and with others dyed a beautiful chestnut and black. The lovely cloudy effects produced by the ingenious use of splints of different natural colors resemble those on the Moqui sacred bread trays. The fastening off is simple coil sewing. The ornamentation is a series of crosses arranged vertically, and four series of rhomboids inclosing triangles. Collected in Southern California, by Dr. Edward Palmer. Museum number, 21787.

FIG. 51. One inch of Fig. 50, showing the multiple coil and the method of stitching.

Basketry: Diegueno or Kammei

C. Hart Merriam
Papers
BANC MSS
80/18 c

Baskets

San Diego Co. Indians

"For utensils of domestic use they bowls, mats, bottles, pans, baskets, &c., excellently made of grass, palm-leaves, bullrushes, bark of trees & such like materials."
Taylor, Calif. Farmer, Jan. 24, 1862.

San Diego Acorn Storage Basket

The San Diego basket for storing acorns is four feet in diameter, and is made of wattled bunches of willow bands worked in spirally in an ingenious manner.

Outwest - Sept. 1906.

~~needs could discharge this unpaid duty to the credit of American citizenship.~~

~~Since this was put in type, the government has done the eminently satisfactory thing by appointing Mr. Kelsey to secure the reservations.~~

INDIAN BASKETS.

At the same time with the immediate relief fund—by which the League stopped starvation at Campo, furnished seed for planting, supplied food, clothing, bedding and shelter for these suffering Indians—a permanent assistance to their self-support was put in operation. In October, 1904, Mr. Lummis undertook to market all baskets produced by these five reservations. Up to August 1, 1906, the League has purchased 325 baskets, paying the Indians $811.50 spot cash. The Indians of other suffering reservations—Capitan Grande, Cahuia, Mesa Grande and Pachanga (Temecula) have also shared in this assistance. Of the above totals, the Campo Indians have received $569 for 242 baskets; the Mesa Grandes $62.50 for 20 baskets; the Cahuias $91.50 for 30 baskets; the Capitan Grandes $18 for 6 baskets; the Pachangas $70.50 for 27 baskets. It can be guessed that this has been a large addition to the cash income of these people—whose only other source of money is by the manual labor of the men fifty or a hundred miles from home.

Few baskets were being made, and those mostly poor. The beautiful old industry had been vitiated by aniline dyes and tourist patterns; and only a few old women wove. The League has had the satisfaction of seeing the art revived and restored to its old dignity. The old patterns, the natural colors and the aboriginal dyes are insisted upon—and the Indians gladly comply. The output is many times as great in quantity as it ever was before; and of as good quality as in the old days before curio stores had come to adulterate art. The two best baskets ever woven in the Campo country (so the oldest weavers agree) have been produced within a year. And what is no less encouraging—dozens of the young women and girls are learning and practising the almost lost art.

These baskets are for sale for the benefit of these Indians. A typical collection has been bought for the Southwest Museum; hundreds have been sold to individuals not only in Los Angeles, but all over the United States. Over 100 baskets are now on hand. Mr. S. T. Clover, editor of the Los Angeles Evening News, has a number on sale; the large collection is in the hands of Mrs. Lummis, 200 East Avenue 42. There are no commissions—the total proceeds of these sales are for the relief of the Indians.

FUNDS FOR THE WORK.

Previously acknowledged, $1,633.00.

New contributions: $2.00 each—Mary L. Hunt, Los Angeles; Mrs. J. C. McCament, Mrs. Isabel Witherell, Mrs. Julia H. Barber, Mrs. Arturo Bandini, Pasadena, Cal.; F. W. Sisson, Oakland, Cal.

RELIEF FUND.

Previously acknowledged, $1,645.50.

New contributions—Mrs. Julia H. Barber, Pasadena, Cal., $3.00.

Basketry : Eastern U.S.

C. Hart Merriam
Papers
BANC MSS
80/18 c

J. D. Prince & Frank G. Speck, in their 'Glossary of the Mohegan-Pequot Language' give **Manodah** as the word for basket, & add that it really meant a bag.

Am. Anthropologist Vol. 6, Jan-March, 1904, p. 31.

The same authors give **Muttoumbe** as the word for pack-basket (p. 33).

Clam basket in Chinook is ctcjē'ct.

Boas, Am. Anthropologist, 6, 138, 1904.

BASKETS AMONG THE LENAPE

M. R. Harrington, in an article on the Delaware or Lenape, speaks of various articles made of bark and adds "the ubiquitous basket was here made of splints and of certain tough roots which were boiled and split, then woven together, usually in the 'twined' technique." (223)

And on p. 225, he figures two ancient medicine baskets of twined weave, both of which are handsomely wrought and decorated with vertical zigzag design.

Am. Anthropologist, Vol. 15, pp. 223, 225, 1913.

BASKETS OF THE VIRGINIA ALGONQUIANS

In a paper on *The Virginia Indians in the Seventeenth Century*, by Charles C. Willoughby,[1] the following statement is made concerning baskets: "Baskets were of various sizes and kinds. They were made of silk grass, native hemp, corn-husk, the bark of trees,[2] wicker, and probably also of splints. Basket sieves were used for sifting corn-meal. Hariot figures an Indian with a large openwork carrying-basket, apparently of wicker, and of the style of construction known as twined weaving. Beverly figures a woman making a basket which she has suspended upside down by a cord from a branch, a not uncommon way of securing baskets of the twined type during the process of weaving.

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[1] Am. Anthropologist, Vol. 9, p. 75, 1907.

[2] Byrd, op. cit., p. 102. Spelman, op. cit., p. 17.

Basketry among the Canadian Delawares.

M. R. Harrington in an article entitled Vestiges of Material Culture among the Canadian Delawares[1] publishes a photograph of a bag sub-conical open weave basket which he calls a corn sieve (p. 410). He says of it:

"The most interesting basket I ever found among the Delawares, or, indeed, among any eastern Indians, is the one illustrated in fig. 95. It is a bag-shaped corn sieve made of twisted root fibers beautifully wrought, the weave being a fine open-work consisting of two sets of intersecting diagonal strands fastened together at the intersections with horizontal twined strands. Combining a similar form and weave are the much coarser bag-like baskets of basswood bark used by several bands of Mohawk for hulling corn, but in these the horizontal strands are not twined. The weave in its entirety, but on a much coarser scale, was observed in one sieve basket collected from the Mohawk of Bay of Quinte reserve, Ontario, but in this case the material is splints. The Delaware name for the basket is pawunigun, meaning simply a sieve. The specimen is very old, and was bought from Betsy Pheasant of Moraviantown. To me it was a distinct surprise, for I had never ventured to hope that any of the fine baskets, evidently twined, mentioned in early accounts as being used by eastern Indians, might survive to the present day."

He mentions also the coiled basket, the use of which was once wide-spreak among the eastern Algonquian tribes; and similar baskets from Marthas Vineyard (pp. 411-412).

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[1] Am. Anthropologist, Vol. 10, No. 3, pp. 410-412, July-Sept., 1908.

BURDEN BASKETS OF THE CHOCTAW

The burden baskets of the Choctaw greatly resembled those of the Seminole, but appear to be even more bulging in the upper part. An excellent illustration from a painting by Bernard in 1846 of a 'Choctaw Settlement at Bonfouca, St. Tammany Parish, La.' is reproduced by David I. Bushnell, Jr. in Bulletin 69 of the Bureau of Ethnology, entitled 'Native Villages and Village Sites East of the Mississippi,' plate 11, 1919.

The picture shows also that the burden basketswere carried by means of a band passing over the forehead in the same way that burden baskets are carried by most of the tribes of California Indians. But in the Choctaw picture, the band is represented not as encircling the upper part of the basket, but as passing underneath its contracted bottom part. As it would be impossible for the basket to be carried in this way without an additional support to prevent it from tipping over backwards, the artist must have erred or there must have been an additional attachment not shown in the picture.

Indian Basket from South Carolina

Prof. Otis T. Mason has just received from the piney woods section of South Carolina a basket that is of more than anthropological interest. It is made of pine needles, the last thing on earth that any one would think could be converted to the use and service of man, and the work is done so skillfully that, unless told, a person might spend half a day trying to divine its composition. The basket is circular in form, flat-bottomed, and exceedingly strong, resembling in this respect a wooden vessel, or some of the hard and durable basketry which the Chinese and Japs weave out of bamboo. The handle is of the same material, the two ends being ornamented with small pine cones, giving the vessel the appearance of a piece of carved walnut.

As a general thing, the basketry turned out by white Americans, either of original design or in imitation of Indian wares, has been somewhat lacking in artistic merit, but such is very far from being the case with the object in question. It appears that the poor whites residing in the section of South Carolina where this basket was made have, within the past few years, cast about for ways and means of extracting profit from the scanty resources around them, and this basket is one of the results. An entire neighborhood has lately turned to and is devoting its energies to making baskets out of pine needles with highly satisfactory results, the product meeting with a ready sale at good prices. These people had no Indian models to draw from for their designs, which are purely original and therefore of considerable art value.

Washington Post, Dec. 7, 1902

Chocktaw Indians

No. 91,510. Baskets

They bring into Mobile and other places

A large basket carried on the back

Three baskets for domestic uses differently ornamented

One basket for gathering berries &c

(Palmer)

Dried Shell Fishes
Indian Hospitality

Plymouth early settlers
Exploring the Coast
says we met an Indian
with women which had been
at Rendezvous by the salt water
and their baskets were full
of Roasted Crabfishes and
other dried shell fishes of whi
ch they gave us, and we eat
and drank with them and
gave each of the women
string of beads and departed
Page 57 Mass. Hist. Soc. vol 9
2 series Mourts Relations

Dried Shell Fishes

~~Indians. Hospitali~~

~~Plymouth early settlers~~

~~Exploring the coast says~~

~~We met an Indian.~~

NS XVI, 31, July 4, 1902.

ZOOLOGICAL NOMENCLATURE IN BOTANY.

To the Editor of Science: On returning from Central America I find Dr. Dall's note on 'Botanical Nomenclature' in your issue of May 9 (p. 749), and am gratified, of course, by his approval of the suggestion that the disposition of objectionable names or caconyms be separated from the body of nomenclatorial legislation and left to a permanent committee or academy. On the other hand, I greatly regret my failure to have made sufficiently plain the fundamental importance of generic types as necessary to stability in the nomenclature of genera.* Had this principle been adequately presented Dr. Dall would have realized that it is not provided for in any existing legislation, botanical or zoological. The most serious deficiency of botanical nomenclature is therefore not avoidable by 'rules accepted by practically all zoologists,' among whom there is in this respect quite as much diversity of faith and practice as with botanists.

In the formulation of rules upon some of the less important details the zoologists may have made better progress than their botanical brethren, but the illustrations cited by Dr. Dall seem rather unfortunately chosen. Vernacular names, for example, are rejected by all codes, that is, when they occur in non-scientific writings, but both botanists and zoologists from the pre-Linnæans to the present generation have exercised the privilege of adopting such names into scientific literature, often in large numbers. Whether a name is 'vernacular' or 'scientific' has thus been allowed to depend upon the nature of the publication rather than upon the origin of the term, so that unless a new canon of criticism can be formulated the nomenclatorial atrocities of Hernandez cannot be excluded because of their barbarian origin without disturbing hundreds of commonly accepted designations of both plants and animals.

Dr. Dall declares that 'ninety-nine hundredths' of our remaining tribulations would disappear by the use of Linnæus' 'Systema Naturæ,' Ed. X., as the starting point of nomenclature, but unless it be the advantage of following the zoologists he gives no intimation of any reason why 1759 is a better date than 1753. As a matter of fact, the plants were presented under the binomial system of nomenclature five years before the animals, and Linnæus but carried out with the animals in 1758 what he had accomplished with the plants in 1753. Botany had a far larger popularity and a much greater and more rapid development than zoology in the seventeenth and eighteenth centuries, which may explain the stronger attachment to mediæval traditions and the greater difficulties of botanical reforms, but this more persistent conservatism will be beneficial if it compels us to master the complex problems of taxonomy and prevents too ready assent to such partial and inadequate readjustments as have found favor among some zoologists.

The historical development and dominant traditions of the two sciences have been somewhat different, but nobody will seriously maintain that there is any essential divergence between the taxonomic requirements of botany and those of zoology, and an adequate solution discovered in the one science will not be lightly neglected in the other. The so-called Paris or DeCandollean code of 1867, to which Dr. Dall also advises botanists to hark back, was not copyrighted, and yet the zoologists did not adopt it, doubtless because they thought themselves able to do better. Like the supplementary Rochester code, it was an important step in the right direction, but it did not exhaust the possibilities of progress. It was evidently prepared as an advisory or preliminary document, and is quite lacking in the logical arrangement and definite statement requisite in nomenclatorial legislation. Moreover, it was based on pre-evolutionary conceptions of nature, and as a system of recording the results of biological study it does not meet our present necessities.

O. F. Cook.

Washington, June 10, 1902.

COILED BASKETRY in Eastern U.S.

Professor Mason's note under the above heading in Science for May 30 is another reminder that we know but little of the arts of our eastern Indians at the period of their first intercourse with Europeans. That there is little evidence of the use of coiled basketry among them at that time is not surprising, for the early writers were not technologists and were satisfied with recording incidentally the most meager facts concerning the arts and customs of the natives with whom they came in contact.

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* Science, N. S. XV.: 646; references to previous discussions of the same subject are given on page 656.

Basketry of any kind is rarely found in graves or its impressions upon pottery east of the Rocky Mountains. The burial caves have, however, furnished a very few examples of the widely distributed twined weaving, but so far as I know, no examples of the coiled pattern. We must look therefore to existing tribes for the principal evidences of the occurrence in ancient times of different types of this branch of textile art.

The isolated examples of coiled basketry occurring east of the Rocky Mountains noted by Professor Mason may be supplemented by a number of specimens in the Peabody Museum at Cambridge obtained twenty-seven years ago from the Ojibwa Indians of Lake Superior. The coils are of sweet grass and are about one-fourth of an inch in diameter. They are joined with common sewing thread, the stitches being continued from the edge towards the center of the basket, and not following the coils as is usual, the mode of construction having somewhat degenerated.

I see no good reason for attributing this form of basketry among the Ojibwa to European influence. The Algonquians in early historic days were expert basket makers. The excellence and variety of the old basket work of the New England Indians for example is represented to-day only by the degenerate splint basketry which is not worthy of a place upon the shelves of a museum.

There is not to my knowledge a single example of woven basketry extant from New England that may be considered typical of any one of the many primitive types from these states referred to in the early records. Gookin, writing in 1674, tells us of “several sorts of baskets, great and small; some will hold four bushels or more, and so downward to a pint. * * * Some of these baskets are made of rushes: some of bents [coarse grass], others of maize husks, others of a kind of silk grass; others of a kind of wild hemp; and some of the barks of trees, many of these very neat and artificial, with the portraitures of birds, beasts, fishes and flowers upon them in colors.” The soldiers under Capt. Underhill, after destroying the Pequot fort in Connecticut, in 1637, brought back with them ‘several delightful baskets.’ Brereton (1602) found baskets of twigs ‘not unlike our osier.’ Champlain saw corn stored in ‘large grass sacks.’ Josselyn writes of ‘baskets, bags and mats woven with sparke, bark of the lime tree and rushes of several kinds dyed as before, some black, blue, red, yellow.’ In 1620 the Pilgrims found in a cache at Cape Cod a ‘great new basket,’ round and narrow at the top, and containing three or four bushels of shelled corn, with thirty-six goodly ears unshelled. The New England Indians were probably not more expert basket makers than other tribes to the west and south.

Does not the fact that the three distinct forms of weaving, twined, checker and coiled, are still found among the Ojibwas seem to indicate a survival of these types from prehistoric times? Charles C. Willoughby.

Peabody Museum.

IRIDESCENT CLOUDS.

To the Editor of Science: Iridescent clouds are such comparatively rare phenomena that notes on individual occurrences of them are not superfluous. On June 11, I had an opportunity to see some wonderfully fine examples of these interesting clouds. It was a fine summer day; the sky a deep blue, with scattered cirro-stratus patches drifting across it from west to east, and the wind SW. About 11.30 a.m. a small detached cirro-stratus cloud, roughly oblong in shape, and at that time about 15° to 20° from the sun, attracted my attention because of its dazzling whiteness, quite unlike the appearance of ordinary clouds. Very soon colors began to appear, and at the end of about five minutes there were developed some faint bands of color, a faint pinkish tint being uppermost; then a yellowish-green, and then below that a delicate bluish green. These bands were roughly parallel with the

Aboriginal basket-weaving from Salts Cave, Kentucky.

Photos of sandals (basket-weave) in Am. Museum Journ. 17: no. 4, p. 230, April 1917. Article by N.C. Nelson on Kentucky & its Cave men.

Southern Workman - July 1904.

The Basketry of the Pautatucks and Scatacooks[*] X

W. CONWAY CURTIS

IN an article published in *Science*, of July 1902, Dr. Willoughby of the Peabody Museum, Cambridge, gives some very interesting facts concerning the basketry of the old-time New England Indians and other Eastern Indians. He intimates that the field is by no means covered; much information is still needed in establishing the methods and quality of their work previous to contact with our civilization. He makes it clear that the basketry of the coiled construction existed in certain localities previous to the Indians' intercourse with Europeans; though, so far as he shows, it was confined to crude coils of grasses and did not include intricate and beautiful work in hard material like that of the Indians of the Pacific Coast. Twined weaving also prevailed to a considerable extent, but the prevailing type of the basketry of the New England Indians was a checkerwork of woven splints, which they secured, according to Dr. Mason and others, by pounding a section of an ash or elm or other log of a few inches in diameter until the annual rings of growth were loosened; these had then only to be pulled off, split to the desired widths, and made smooth by scraping.

Dr. Willoughby says, "There is not to my knowledge a single example extant of woven basketry from New England that may be considered typical of any one of the many primitive types from these states referred to in the early records." He then proceeds to tell us of various interesting baskets found by our early New England fathers; how "Brereton (1602) found baskets of twigs not unlike our osier"; how "Champlain saw corn stored in large grass sacks"; how "the Pilgrims (in 1620) found in a cache at Cape Cod a 'great new basket', round and narrow at the top, and containing three or four bushels of shelled corn with thirty-six goodly ears unshelled"; how the soldiers under Cap't Underhill, after destroying the Pequot fort in Connecticut (1637), brought back with them "several delightful baskets"; how Goodkin (writing in 1674) tells of "several sorts of baskets, great and small; some will hold four bushels or more, and so downward to a pint * * Some of these baskets are made of rushes, some of bents (coarse grass), others of maize husks, others of a kind of silk grass, others of a kind of wild hemp; and some of the bark of trees, many of these very neat and artificial, with portraiture of birds, beasts, fishes, and flowers upon them in colors."

I am not sure that I quite understand what Dr. Willoughby means by saying that there are not to his knowledge "any examples extant of woven basketry from New England which may be regarded as typical

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[*] Old Connecticut Indians. The author is an ardent lover and student of Indian basketry and is thoroughly conversant with the subject.

Fig. 1. Scatacook Baskets

of any one of these many primitive types". At any rate he has expressed a very considerable interest in certain specimens of the basketry of the Pautatuck and Scatacook Indians to which I have called his attention with descriptions essentially as given below. The Scatacooks seem to have been a mixed tribe composed of many wanderers, but making in its completion—such as it was—one of the largest tribes or Indian communities in the State of Connecticut two hundred years or more ago. The tribe is now almost extinct, but a remnant still lives in Kent. There is but one pure-blooded Scatacook living (1902)—Rachael, aged ninety-three and still sound and active. It is said that her mind is a storehouse of Indian tradition.

The baskets shown in Fig. 1. are in the possession of Mrs. Grace Couch Birdseye*, Derby, Connecticut, and were for a long time the property of her father, Dr. Charles F. Couch of Gaylordsville, Connecticut. Dr. Couch was for many years subsequent to 1865 the physician appointed by the town of Kent to care for the Indians of the Scatacook tribe in their illnesses.

The smaller basket is finely woven, but roughly painted or stained with a band of dark blue after completion. The bottom is one and a half inches square, and the circular top is two and a half inches in diameter. The basket is two and a half inches high without the handle and is constructed of willow splints. The larger basket resembles in its workmanship the "Molly Hatchett" baskets, though it is more finely and evenly woven than existing specimens of her work. It is of hickory splints, the uprights stained blue and red, the encircling splints of wood color. The stain appears only on the outside. This basket is about three inches square at the bottom, four and a half inches in diameter at the top, and two and a quarter inches high.

There are in Derby and vicinity a number of other individual baskets with an authentic history. In the possession of Miss Jane DeForest Shelton (the author of "The Salt Box House", a book which preserves in a delightful form a good deal of the history and tradition of the locality) there are three small Indian baskets which will eventually go into the collection of the Derby Chapter of the D. A. R.

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* I wish to say that all my first knowledge concerning these baskets was through Mrs. Birdseye; and I have hardly done more than select and adjust the more interesting parts of certain letters of hers, having confirmed them from other sources. W. C. C.

They were made by Molly Hatchett, the last old Indian of a local tribe (the Pautatucks). Each basket, though small and coarse, has a short written history as to the tribe, date of construction, etc. They were made early in the nineteenth century.

Then there are a number of Scatacook baskets owned by Mrs. Joseph Tomlinson (Fig. 2.) Mrs. Charles Shelton, now of Norwich, Connecticut, says that her grandmother died forty years ago at the age of ninety, and that she was accustomed to speak of these as "old Scatacook baskets". The writer is the fortunate possessor of one of these, as well as of an old "Molly Hatchett" of undoubted record, the gift of Mrs. Grace C. Sawyer, in whose family it had long been a cherished heirloom. Another has just been received with its record from Miss Emily Clark for the Peabody Museum at Cambridge. There is also in the possession of a Miss Brown, a highly prized "Molly Hatchett" basket. There may be others owned in the community but I am not informed as to that.

Fig. 3. shows a group of thirteen "Molly Hatchetts"—the property of Mrs. Balliere, a niece of the Mary Smith who figures as the principal character in "The Salt Box House". These baskets are very highly prized by Mrs. Balliere, both as heirlooms and because of their signifi-

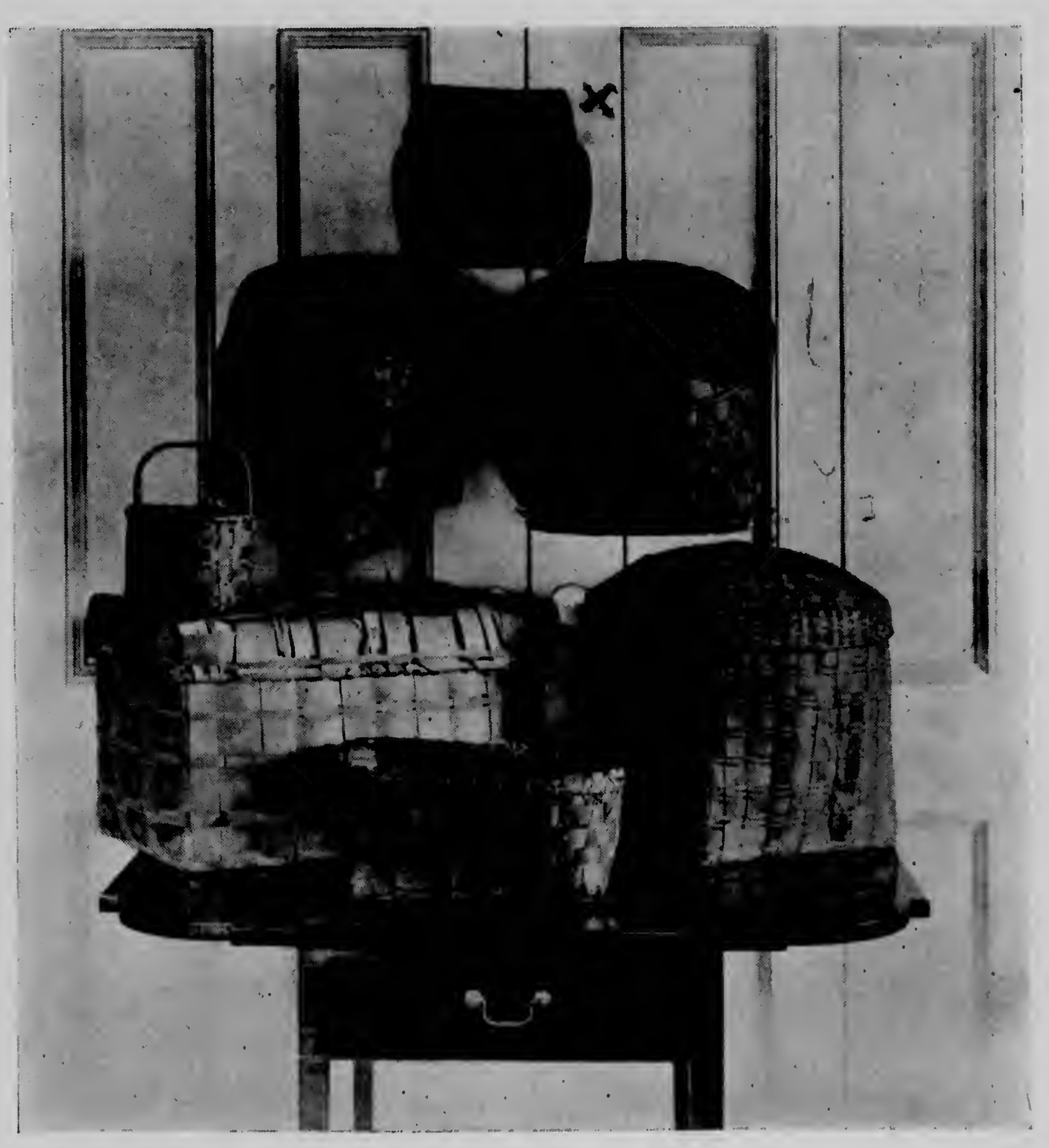


Fig. 2. Scatacook Indian Baskets

Collection in the possession of Mrs. Joseph Tomlinson, Derby, Conn. The large oblong basket is said to be an Iroquois

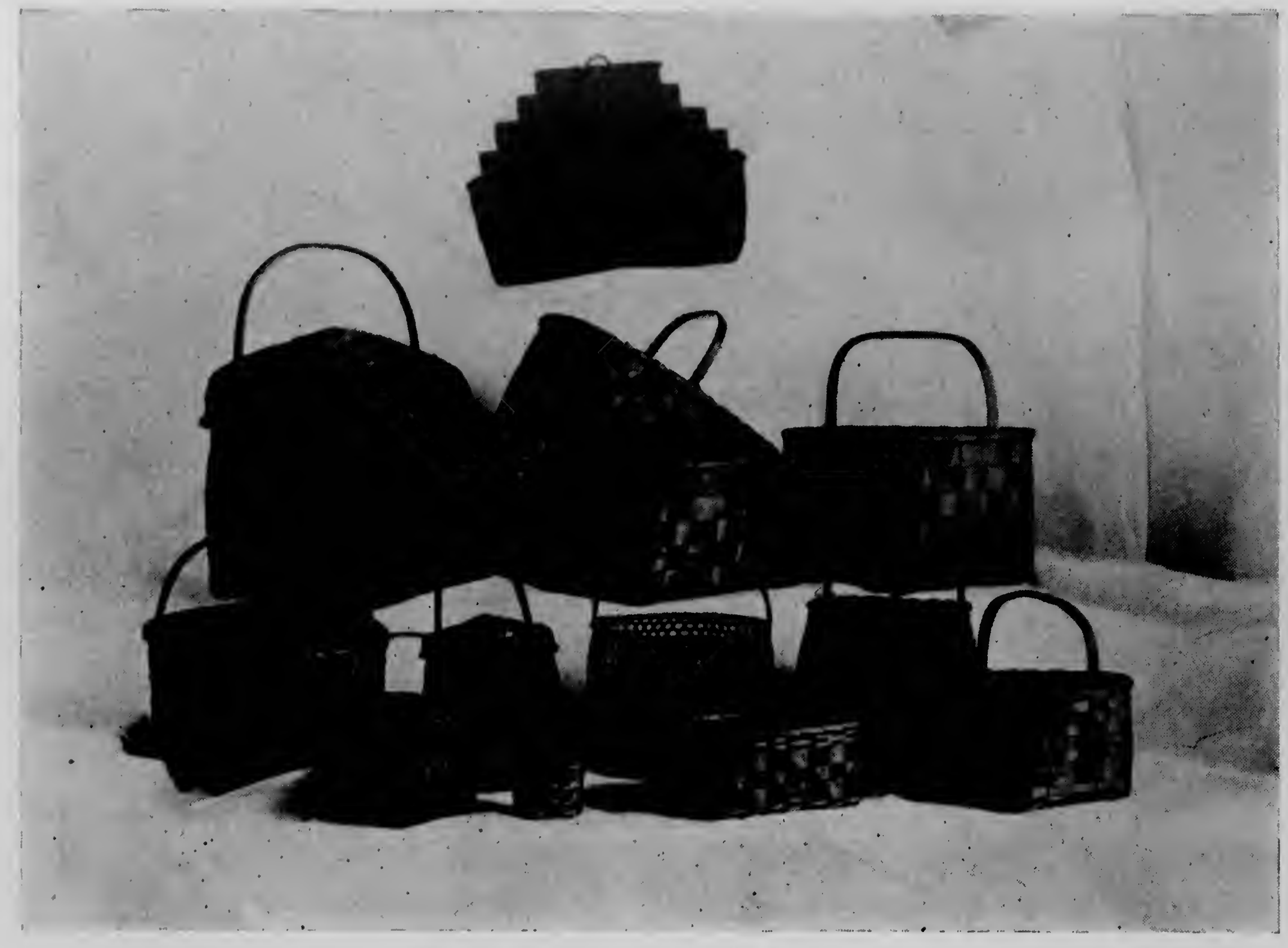


Fig. 3. "Molly Hatchett" Baskets

cance as samples of pure New England basketry. There is no story connected with any of these except with the tiny one which Molly made for Miss Mary Smith in her childhood—and that is long ago, for Miss Smith would have been near the century mark if she had lived until now. Fig. 4. shows a group of three more of the "Molly Hatchett" baskets. The largest of the three is seven inches long, five inches wide, and two and three quarters inches high. It is of the the natural color of the wood much yellowed by age, and is superior

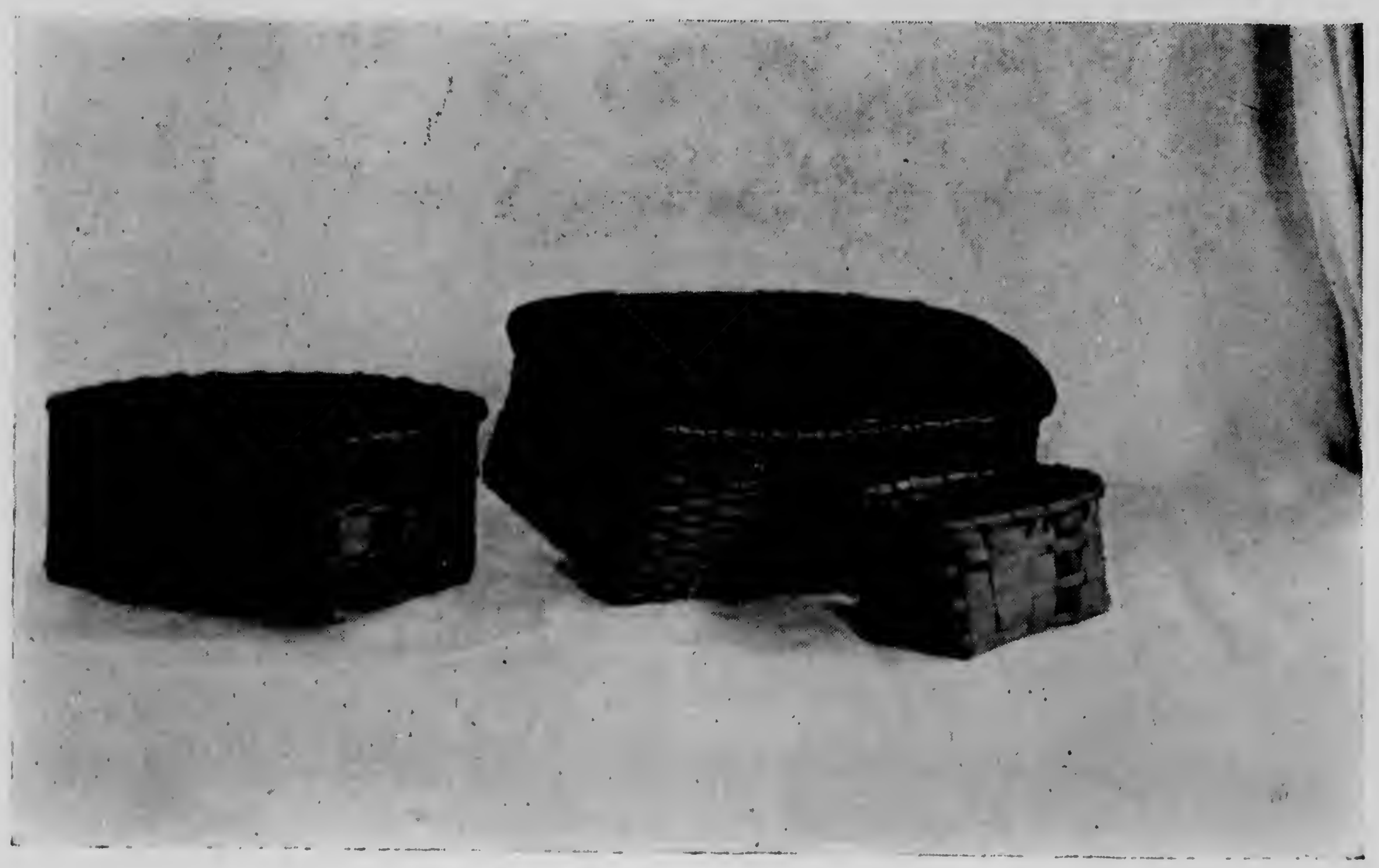
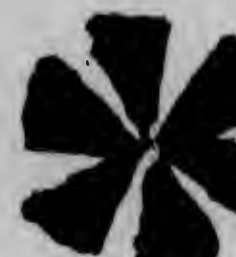


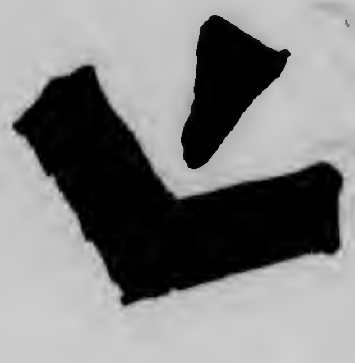
Fig. 4. More "Molly Hatchett" Baskets

to the others in workmanship. It is finer in weave, and the outside rim was first wound with a fine splint before it was bound on. The material is hickory splint. These baskets were once the property of Miss Sarah Hull—now Mrs. Galpin. She is the niece of Commodore Isaac Hull of Revolutionary fame. The baskets were given by her to Miss Jane DeForest Shelton of Derby, who has in turn presented them to the historical collection of the Sarah Riggs Humphrey Chapter, D. A. R., Derby, Connecticut. The largest basket bears this inscription in Mrs. Galpin's handwriting: "Basket made by Molly Hatchett, an Indian princess, at Turkey Hill, Derby, Connecticut, who died about 1829." The basket at the left in the picture would be described in much the same way, but the splints are stained blue and red alternately, the middle weave being of wood color. The one to the right, though the smallest of the group, is coarser than either of the others. These last two baskets are also inscribed by Mrs. Galpin as the work of Molly Hatchett. It is interesting to read that "Molly received for the smallest basket four cents".

Molly Hatchett and her children (most of whom afterwards joined the Scatacook settlement in Kent) were the last of the ~~Pautatucks~~, Paugasett who about 1665 removed from Milford, Connecticut, to Derby. A history of the old town of Derby records of Molly Hatchett that she visited a hundred families or more once or twice a year, selling her little fancy, stained baskets; and whenever a child was born she was sure to appear and present the baby with a basket rattle containing six kernels of corn. If the mother had more than six children she put in one more kernel, and so on in arithmetical proportion.

A number of these baskets have on them certain interesting decorations. Besides the common coloring of red and blue in alternate splints there are faint impressions of leaves and flowers. Mrs. Birdseye owns a very old basket in fine condition inherited from her grandmother. It is decorated with what seem intended to represent small arrowheads, placed diagonally down the basket, but bearing two blank spaces between the lines of decoration. These look as if they were put on with a stencil plate or rubber stamp. For sometime these special marks gave considerable check to my enthusiasm for these old Indian baskets. This seeming touch of our civilization in a measure spoiled them for me. But at a loan exhibition of Indian baskets held at Bridgeport this last winter there was exhibited an old clothes hamper made by a Pautatuck Indian in 1814. The alternate squares were in blue and red with a design which, according to the record, was put on with a potato cut into these shapes after the manner of the rubber stamp of the present day. When I saw these decorations and learned the method of the Indians I was as happy as Dr. Merriam





declared himself to be when he found corroboration of his interpretation of a certain interesting but obscure decoration, intended to represent "the track of the flight of the butterfly"!

~~The Sponge Industry in the Bahamas~~

H. S. BLACK

As sponges are the principal export of the Bahama Islands, the sponge industry is the most important. Bahama sponges are not considered as good as those from the Meditereanean, yet a ready market is always found for all that can be obtained. The largest buyer is the United States; then England, France, and Germany. The principal sponging grounds are the "Mud" near Andros Island and all along its shores; and around Abaco and Long Island.

The men who fish for sponge—the "spongers" as they are called—sign an agreement for the voyage at Nassau or some other port of entry, usually lasting from six to ten weeks. A vessel of from ten to eighteen tons will carry five or six open boats, with two men to each called the bowman and sculler. When the sponging grounds are reached, the boats with their crews leave the vessel, one man standing in the bow of the boat, with a long staff in his hand to which is attached a pronged iron hook. When a sponge is sighted he quickly and dexterously detaches it from the bottom with his staff and hook, and hauls it into the boat while the other man propels the boat with a single oar from the stern. If the weather is fine and the water clear, they usually return to the vessel in the afternoon with a boat-load of sponges of various kinds and sizes. The same process is repeated each morning until they have taken all the sponges the vessel can hold or until a north wind makes the water too muddy for sponging.

They then go to some off-cay or island to clean the sponges which are now covered with a black film of gelatinous substance. They are first placed in kraals, which are enclosures made by driving stakes into the ground in a depth of water of from two to three feet. There they are allowed to remain some days, when they are beaten with sticks and washed in water until all the black organic matter is removed, leaving only the horny skeleton, which is the sponge of commerce. Having been cleaned, the sponges are again put aboard the vessels and brought to Nassau to be sold. They are usually landed at night, a dozen or more vessels landing their cargoes at the same time, and are offered for sale next day at the Sponge Exchange. Here they are separated into lots and numbered; the buyers come and after mentally calculating the value, write down the amount of their tenders on slips of paper with numbers corresponding to those on the lots.

B A S K E T S "MOHICANIC GROUP OF THE NEW ENGLAND ALGONQUINS"

Cotton Mather is quoted as saying of the Mohicanic group of the New England Algonquins, that "they ~~they~~ wove mats of flags, baskets of the split cortical layers of wood, and nets from a species of native hemp."

--Cotton Mather, quoted in Schoolcraft, Indian Tribes, VI, 109, 1857.

BASKETS CREEK INDIANS

In an article entitled "State of arts and manufactures, with the Creek Indians, in 1791," Maj. C. Swan says: "Baskets for gathering, and fanners for cleaning corn, and other uses, are made of cane splinters of various sizes, but all of one shape. The workmanship of these is neat and well executed, except that they have neither covers nor handles."

--Maj.Caleb Swan, in Schoolcraft, Indian Tribes, V, 692, 1855.

BASKETS OF NEW ENGLAND INDIANS

Charles C. Willoughby, in an article entitled Houses and Gardens of the New England Indians[1], tells us that basket sieves were used for sifting corn-meal (123), and that baskets and bags were of many kinds and sizes (124) In closing, he quotes Mourt's account of the opening of an Indian cache on Cape Cod by the Pilgrims in or about the year _______, as follows:

"a little old Basket full of faire Indian Corne, and digged further & found a fine great new Basket full of very faire corne of this yeare, with some 36 goodly eares of corne, some yellow and some red, and others mixt with blew which was a very goodly sight; the Basket was round, and narrow at the top, it held about three or four Bushels, which was as much as two of us could lift up from the ground, and was very handsomely and cunningly made."

---

[1] Am. Anthropologist, Vol. 8, ~~No. 1~~, p. 132, 1906.

Basketry : Eskimo

C. Hart Merriam
Papers
BANC MSS
80/18 c

BASKETRY

ESKIMO of POINT BARROW, ALASKA (Basket workboxes)

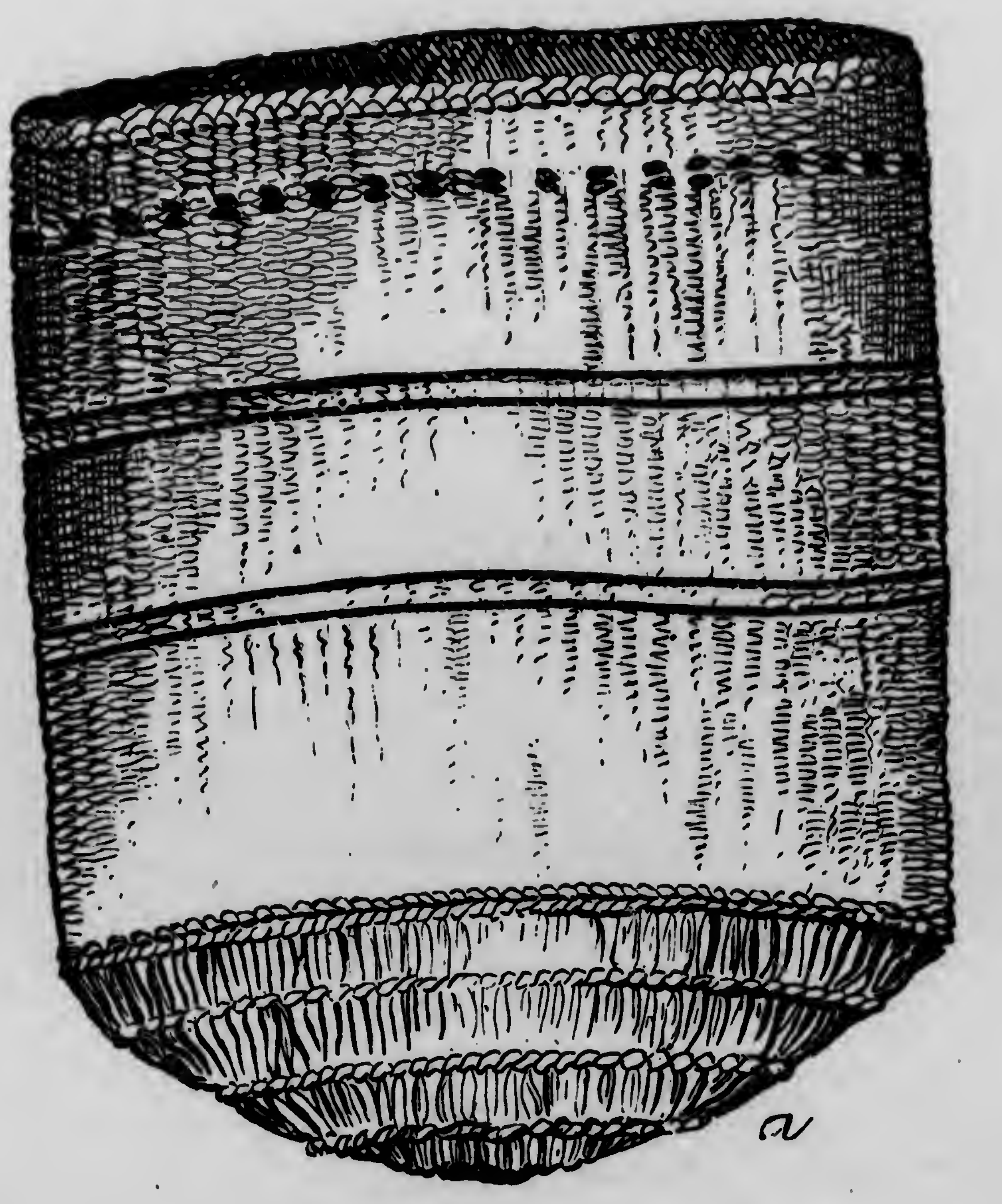
John Murdoch: 9th Ann.Rept.Bur.Eth. for 1887-88: 326-327, illus. 1892.

BASKETRY

ESKIMO, BERING STRAIT

E.W.Nelson: 18th Ann.Rept.Bur.Eth.for 1896-97, Part 1; ;;.202-205, pl.lxxiv, 1899 [publ.1901].

PLATE II.



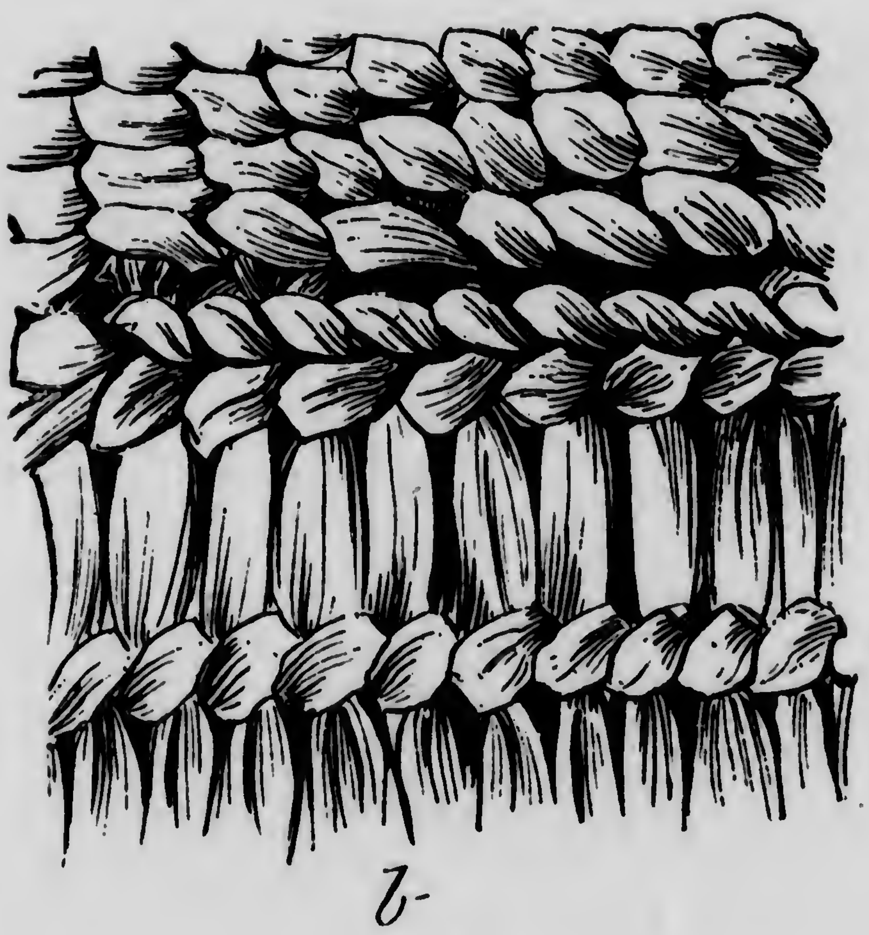


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FIG. 3. Eskimo twined wallet.

FIG. 4. One square inch of Fig. 3.

PLATE III.

(Mason. Basket-work.)

FIG. 5. Coiled Eskimo basket. The bottom is a bit of old leather, to which is sewed, by means of grass thread, a coil of straws varying in thickness from $\frac{1}{8}$ to $\frac{1}{4}$ inch. This coil is continued to form the cylindrical side, the shoulder at the top, and the neck. The disk-like cover is made in the same manner. Collected by E. W. Nelson, in Norton Sound. Museum number, 38469.

PLATE II.

(Mason. Basket-work.)

FIG. 3. Twined wallet of the Eskimo. The warp and the twining of the bottom is of a very coarse, rush-like, fiber. The bottom is in openwork and is strengthened on its outer edge by an extra twine set on externally. The body is of a dirty rush color, the spotted lines on the cylindrical portion are in black and body color. This effect may be varied by mixing two strands of different color in the twine. The fastening off at the top is done by working the warp strands into a three-ply braid, turning down on the inside of the vessel and cutting off an end whenever a new warp thread is taken up by the braid. Frequently the last three or four warp straws are not cut off but braided out to their extremities in order to form a handle. Collected at Norton Sound, by E. W. Nelson. Museum number, 38872.

FIG. 4. One square inch of Fig. 3, representing (1) four rows of twining on the cylindrical portion; (2) the method of adding a new row of twining externally for a boundary between the bottom and the cylindrical portion, and (3) the method of forming an open-work bottom.

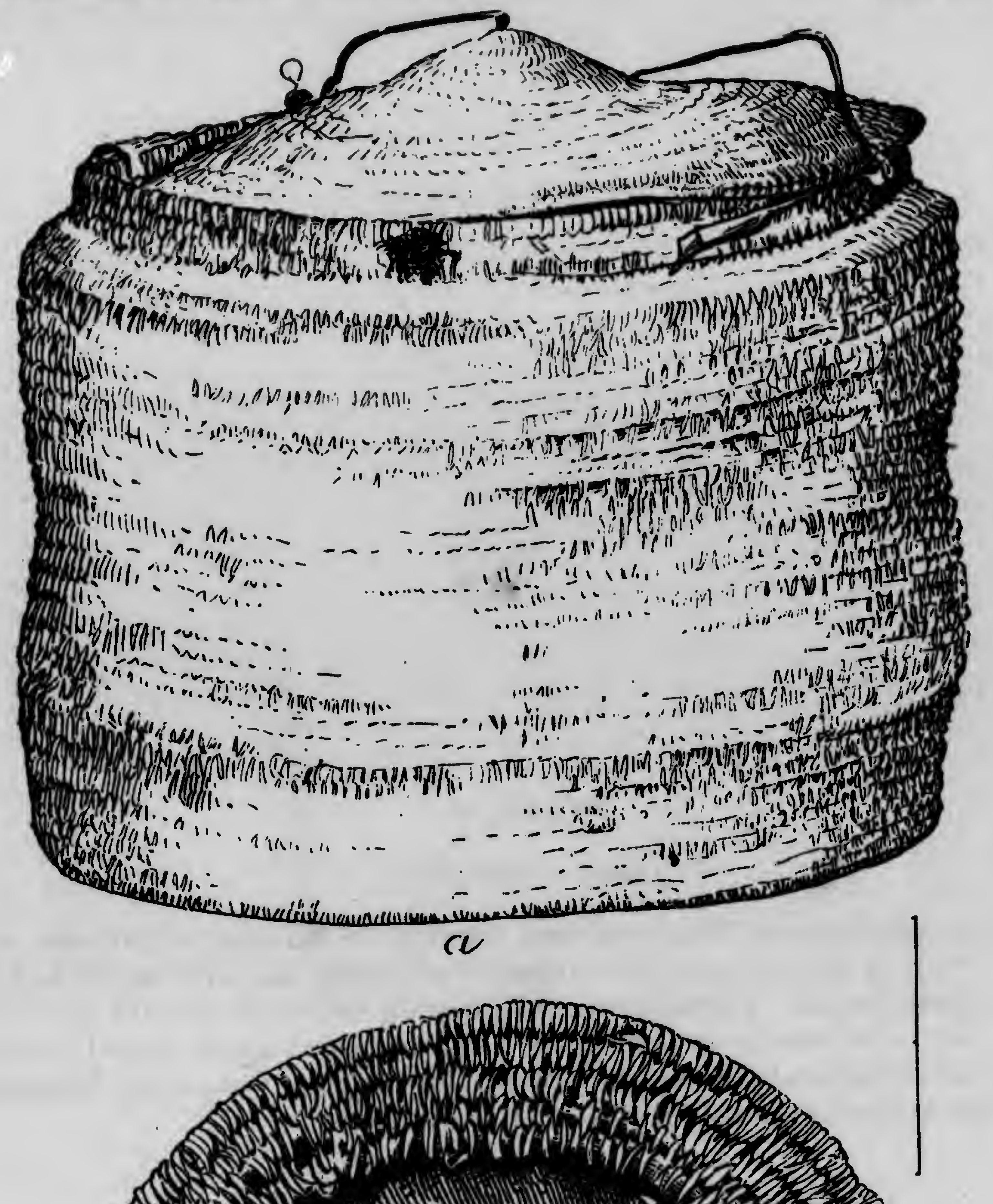


Fig. 5. Eskimo coiled basket.

PLATE IV.

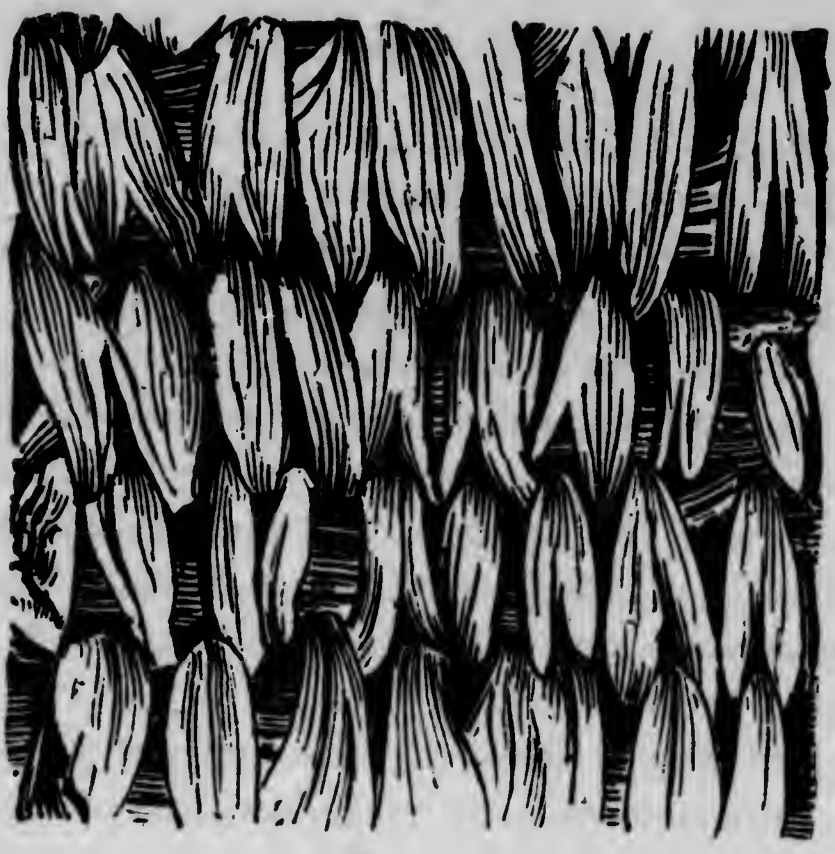
(Mason. Basket-work.)

FIG. 6. One square inch of Fig. 5 enlarged, showing the bunch of straws used as the body of the coil, and the manner of whipping the turns of the coil with grass threads. Instead of carefully looping the thread into the one just below, as is done in the best coiled work, the basket-maker passed the sticks indiscriminately through or between those below. Some of the Eskimo baskets, however, resemble those of the next class.

PLATE III.

(Mason. Basket-work.)

FIG. 5. Coiled Eskimo basket. The bottom is a bit of old leather, to which is sewed, by means of grass thread, a coil of straws varying in thickness from ⅛ to ¼ inch. This coil is continued to form the cylindrical side, the shoulder at the top, and the neck. The disk-like cover is made in the same manner. Collected by E. W. Nelson, in Norton Sound. Museum number, 38469.



c

FIG. 6 One square inch of Fig. 5.

PLATE V.

(Mason. Basket-work.)

FIG. 7. Coiled basket of tne Tinné or Athabascan Indians of Alaska and British America. The warp or foundation is a single osier or spruce root, the sewing is done with small splints of spruce root. The stitches vary from ⅛ to ¼ inch in length, and the splints from $\frac{1}{16}$ to ⅛ inch in width. The stitches of each coil are locked into the stitches of the coil beneath in addition to passing under the fundamental rod. In some cases the Eskimo fashion of splitting the threads in sewing appears, but the evidence shows that the Tinné were the teachers of the Eskimo, and the latter follow only the ruder work of their preceptors. The general shape of this class of baskets is that of a low narrow-mouthed jar. Collected by Lucien M. Turner, Lower Yukon River. Museum number, 24342.

FIG. 8. One square inch of Fig. 7, showing the method pursued in coiled basketry with a single fundamental and a single splint of osier or spruce root.

PLATE IV.

(Mason. Basket-work.)

FIG. 6. One square inch of Fig. 5 enlarged, showing the bunch of straws used as the body of the coil, and the manner of whipping the turns of the coil with grass threads. Instead of carefully looping the thread into the one just below, as is done in the best coiled work, the basket-maker passed the sticks indiscriminately through or between those below. Some of the Eskimo baskets, however, resemble those of the next class.

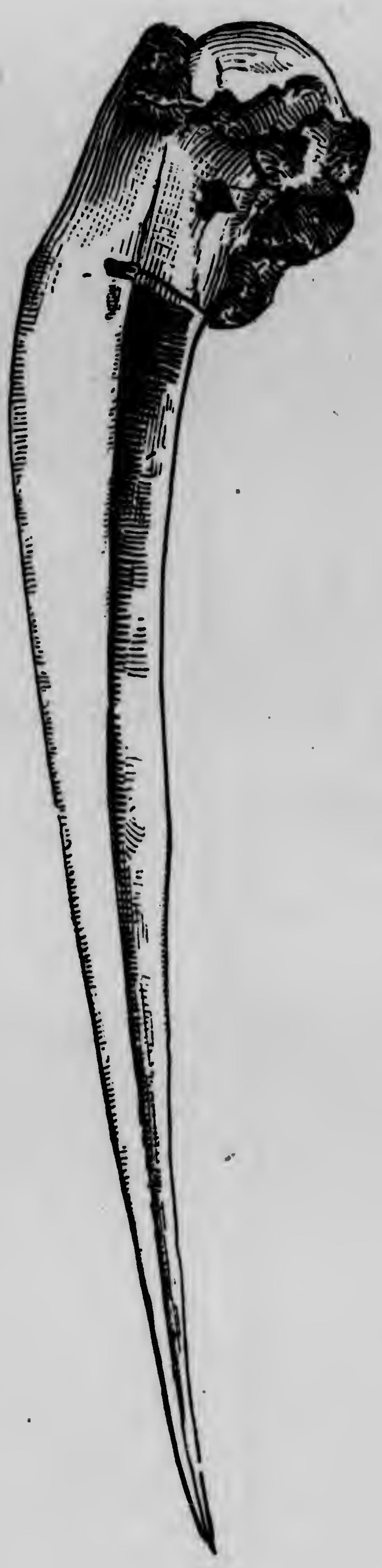
FIG. 99. Eskimo ivory pricker from Point Clarence.

Ordinary form in use.

PLATE LXI.

(Mason. Basket-work.)

Figs. 100-102 Bone, ivory, and metal-pointed prickers from Lower Yukon district.



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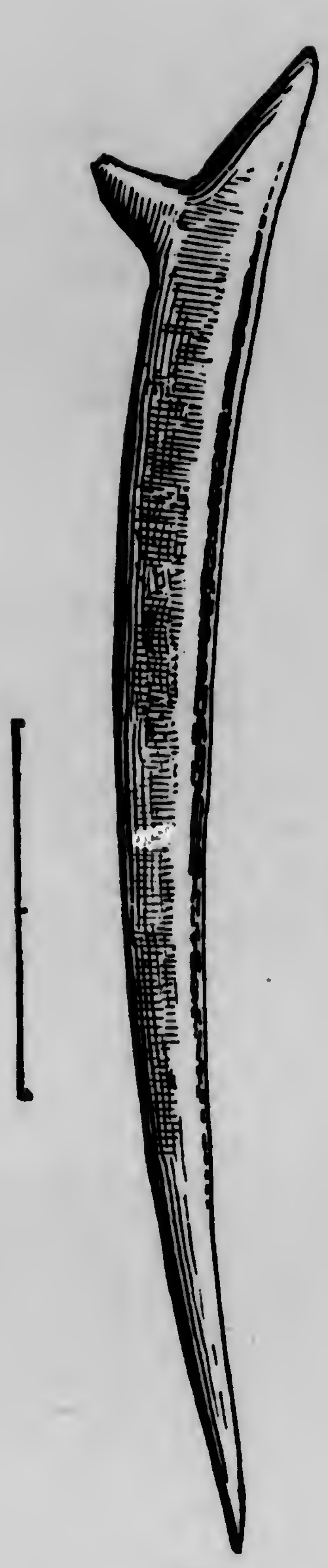

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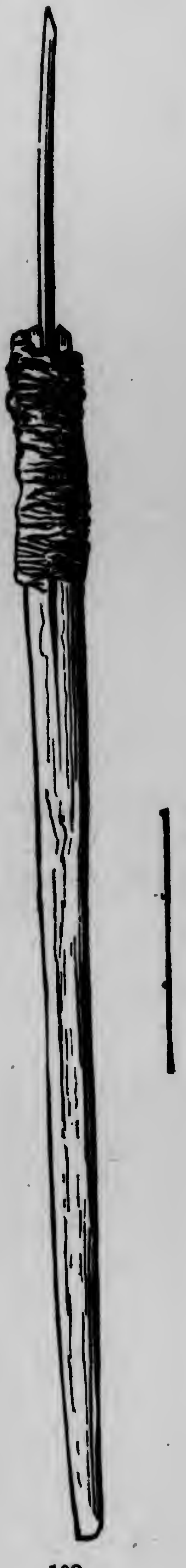


102

FIG. 100. Eskimo pricker of bone.
FIG. 101. Eskimo pricker of antler.
FIG. 102. Eskimo pricker with metal point.

From Lower Yukon district.

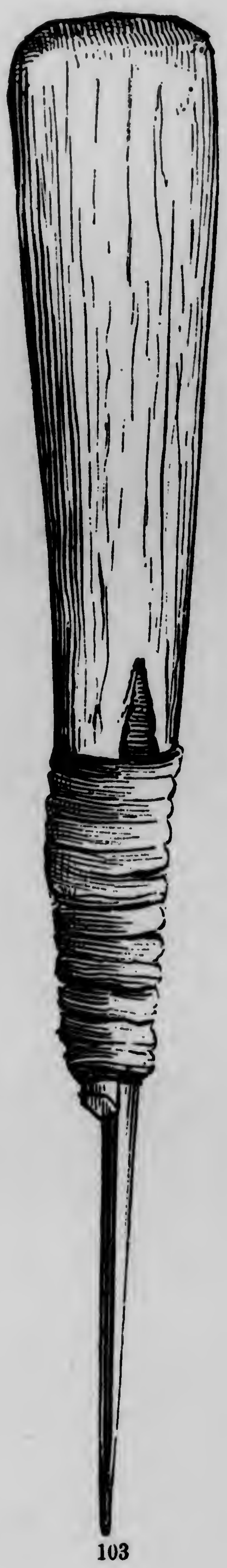
PLATE LXII.

(Mason. Basket-work.)

FIG. 103. Eskimo pricker with wooden handle and iron point lashed with rawhide

FIG. 104. Eskimo awl, with metal point in ivory handle.

FIG. 105. Eskimo drill-shaft of wood with metal point and band of rawhide. Drills of this class also have beautiful jade points.



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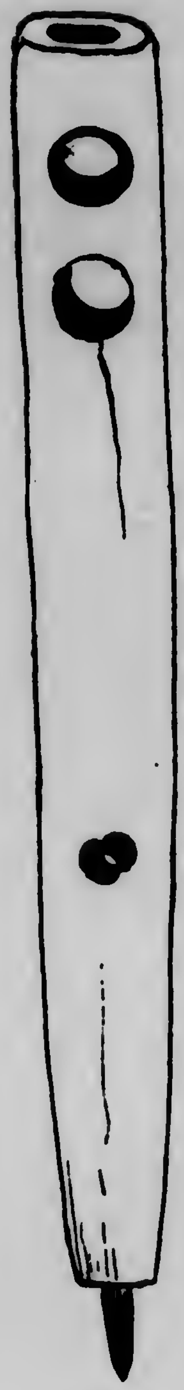

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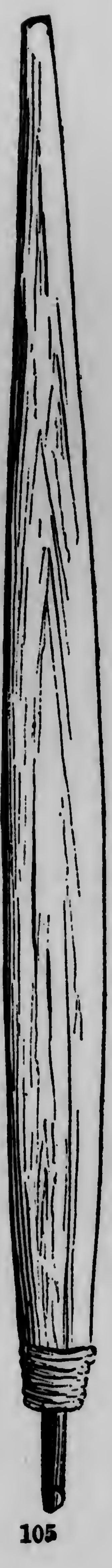


105

FIG. 103. Eskimo iron-pointed pricker.
FIG. 104. Eskimo iron-pointed awl.
FIG. 105. Eskimo iron-pointed drill.

103 wooden handle iron point lashed with raw hide
104 handle of ivory
105 shaft of wood point lashed with raw hide.
Drills of this class also have Jade points

PLATE LXIII.

(Mason. Basket-work.)

FIGS. 106, 107. Bone prickers used by Moquis. Collected in Arizona, by J. W. Powell.

Basketry: Haida

C. Hart Merriam
Papers
BANC MSS
80/18 c

HAIDA INDIANS.

These Indians live on Queen Charlotte Archipelago and adjacent islands. Their basket work differs in form from that of the Chilkahts, or Thlinkets, owing probably to the demands of trade; but the twined method is followed (Fig. 12) and the ornamentation is produced in a similar manner. The quality of the ware, however, is a little degenerated and more gaudy (Fig. 15). The Haidas are very skillful in imitating all sorts of chinaware in basketry, such as teapots, sugar bowls, toilet articles, table mats, bottles, and hats. They also introduce curved lines and spirals with good effect. The basketry hats of spruce roots, the most striking of their original designs, are made by the twining process (Fig. 14). The crown is twined weaving of the most regular workmanship and the fabric is perfectly water-tight when thoroughly wet (Fig. 15). An element of ornamentation is introduced into the brims by which a series of diamond patterns cover the whole surface (Fig. 16). This decoration is produced thus: Beginning at a certain point the weaver includes two warp strands in a half twist, instead of one; then makes two regular twists around single-warp strands. The next time she comes around she repeats the process, but her double stitch is one in advance of or behind its predecessor. A twilled effect of any shape may be thus produced, and rhombs, triangulated fillets, and chevrons made to appear on either surface.

The "fastening off" of the work is done either by bending down the free ends of the warp and shoving them out of sight under the stitches of the twisted web, or a braid of four strands forms the last row (Fig. 16), set on so that the whole braid shows outside and only one row of strands shows inside. The ends of the warp splints are then cropped close to the braid. This appearance of the entire four-stranded braid on the external surface is produced by passing each of the four strands alternately behind one of the warp sticks as the braiding is being done (Fig. 16). (Compare this with what was previously said about the basket from the Malabar coast, page 292.)

Special attention should be paid to the painted ornamentation on these hats (Figs. 14 and 15) showing head, wings, feet, and tail of the duck, laid on in black and red in the conventional manner of ornamentation in vogue among the Haidas and used in the reproduction of their various totems on all of their houses, wood and slate carvings, and the ornamentation of their implements.*

---

*A very interesting instance of survival is to be seen in the rag carpets of these Indians. The missionaries have taught the women to save up their rags and to cover their floors with pretty mats. They are allowed to weave them in their own way, however, and the result is a mat constructed on the ancient twined model, precisely as the weaving is done on the mats and hats.

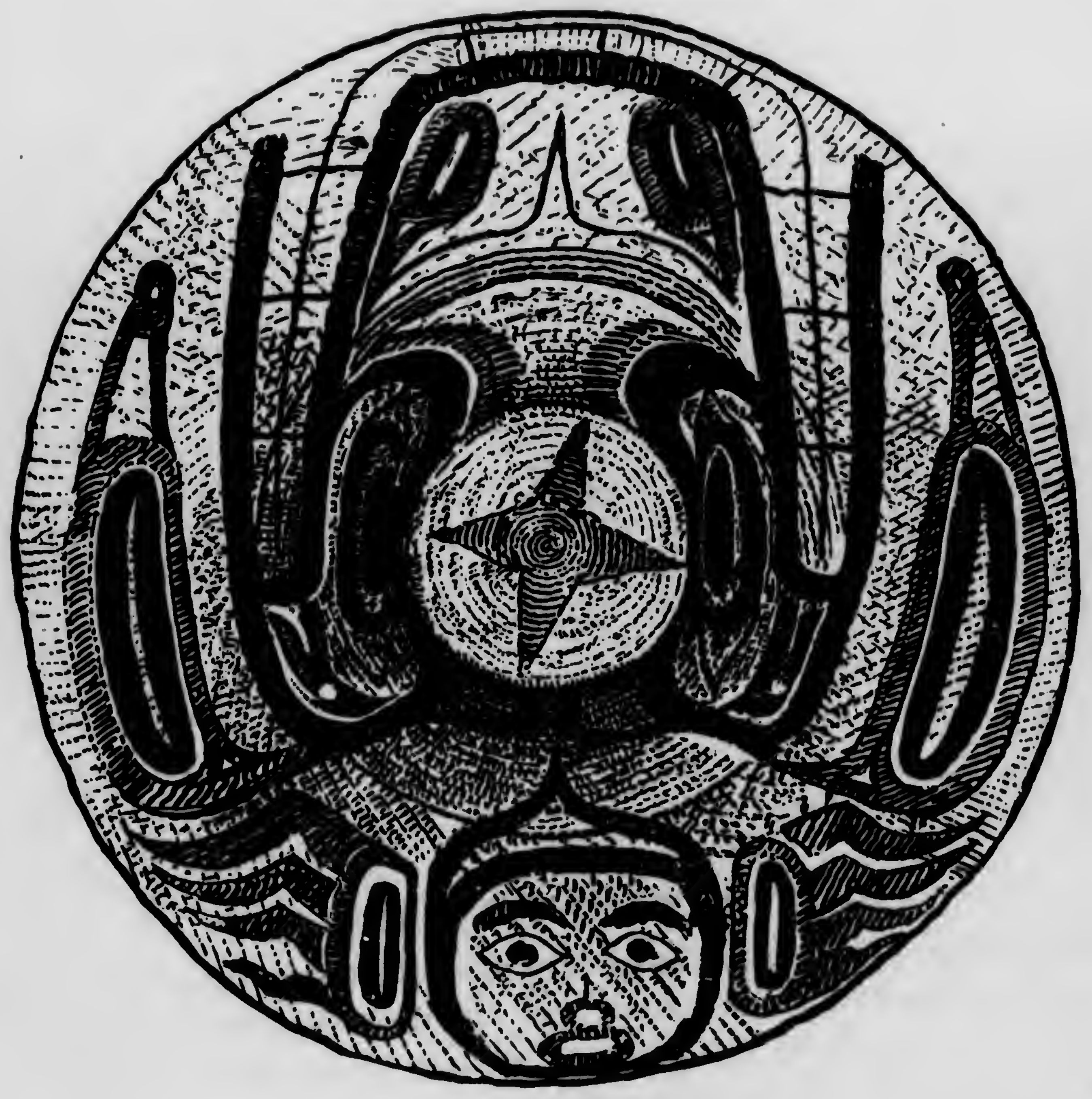
The method of manufacture of Haida twined basketry is shown by Mr. J. G. Swan in a specimen collected expressly for the National Museum (Figs. 17–19). Mr. Swan says, "This style of making baskets differs from that of Cape Flattery. There the women sit on the ground and weave baskets and mats, both of which rest on the ground."

With the Haidas the mats are suspended on a frame and the baskets supported on a stick as in Fig. 17. The black color of the spruce root used in making ornamental patterns is produced by soaking it in the mud. Fig. 18 shows the bottom of the basket made by the twining process. The border of the bottom is marked off by a row of double weaving or a twine built outside the body of the basket just as in the Eskimo basket before described (page 293). A section of the structure is shown in Fig. 19 where the border ends.

BILHOOLAS, ETC.

Along the coast of British Columbia the great cedar (*Thuja gigantea*) grows in the greatest abundance, and its bast furnishes a textile material of the greatest value. Here in the use of this pliable material the savages seem for the first time to have thought of checker-weaving (Fig. 20). Numerous mats, wallets, and rectangular baskets are produced by the plainest crossing of alternate strands varying in width from a millimeter to an inch (Fig. 21). Ornamentation is effected both by introducing different-colored strands and by varying the width of the warp or the woof threads. In several examples the bottom of the basket is bordered with one or more lines of the twined or plaited style of weaving, to give greater stability to the form. Cedar mats of great size and made with the greatest care enter as extensively into the daily life of the Indians of this vicinity as do the buffalo robes into that of the Dakota Indians. They may be seen upon the floors, sleeping berths, before the doors of the houses, and they are also used as sails for their boats and wrapped around the dead.

It is not astonishing that a material so easily worked should have found its way so extensively in the industries of this stock of Indians. Neither should we wonder that the checker pattern in weaving should first appear on the west coast among the only peoples possessing a material eminently adapted to this form of manipulation. It is only another example of that beautiful harmony between man and nature which delights the anthropologist at every step of his journey.



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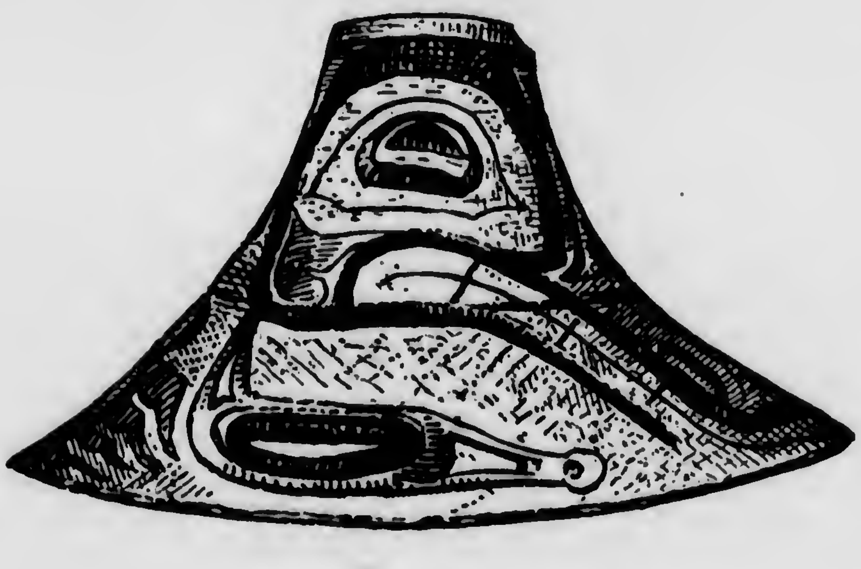

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FIG. 13. Haida twined basketry hat, top view. FIG. 15. Same hat, side view.

PLATE X.

(Mason. Basket-work.

FIG. 16. A portion 1½ by 1 inch, taken from the rim of the last two figures. It shows the regular method of twined weaving, the introduction of the skip-stitch or twilled weaving into the greatest variety of geometric patterns, and the ingenious method of fastening off by a four-ply braid showing only on the outer side.

PLATE IX.

(Mason. Basket-work.)

FIG. 14. Rain hat of twined basketry in spruce root from Haida Indians, reduced to one-eighth linear. This figure is the upper view and shows the method of ornamentation in red and black paint. The device in this instance is the epitomized form of a bird, the first step from pictures toward graphic signs. Omitting the red cross on the top, the beak, jaws, and nostrils are shown above; the eyes at the sides near the top, and just behind them the symbol for ears. The wings, feet, and tail, inclosing a human face, are shown on the margin. The Haida as well as other coast Indians from Cape Flattery to Mount Saint Elias cover everything of use with totemic devices in painting and carving. Collected in Queen Charlotte Archipelago, by J. G. Swan. Museum number, 89033.

FIG. 15. Showing the conical shape of Fig. 14. This form should be compared with one seen so frequently in Chinese and Japanese hats. On the inside a cylindrical band of spruce root is stitched on so as to make the hat fit the wearer's head. A string passed under the chin is frequently added.

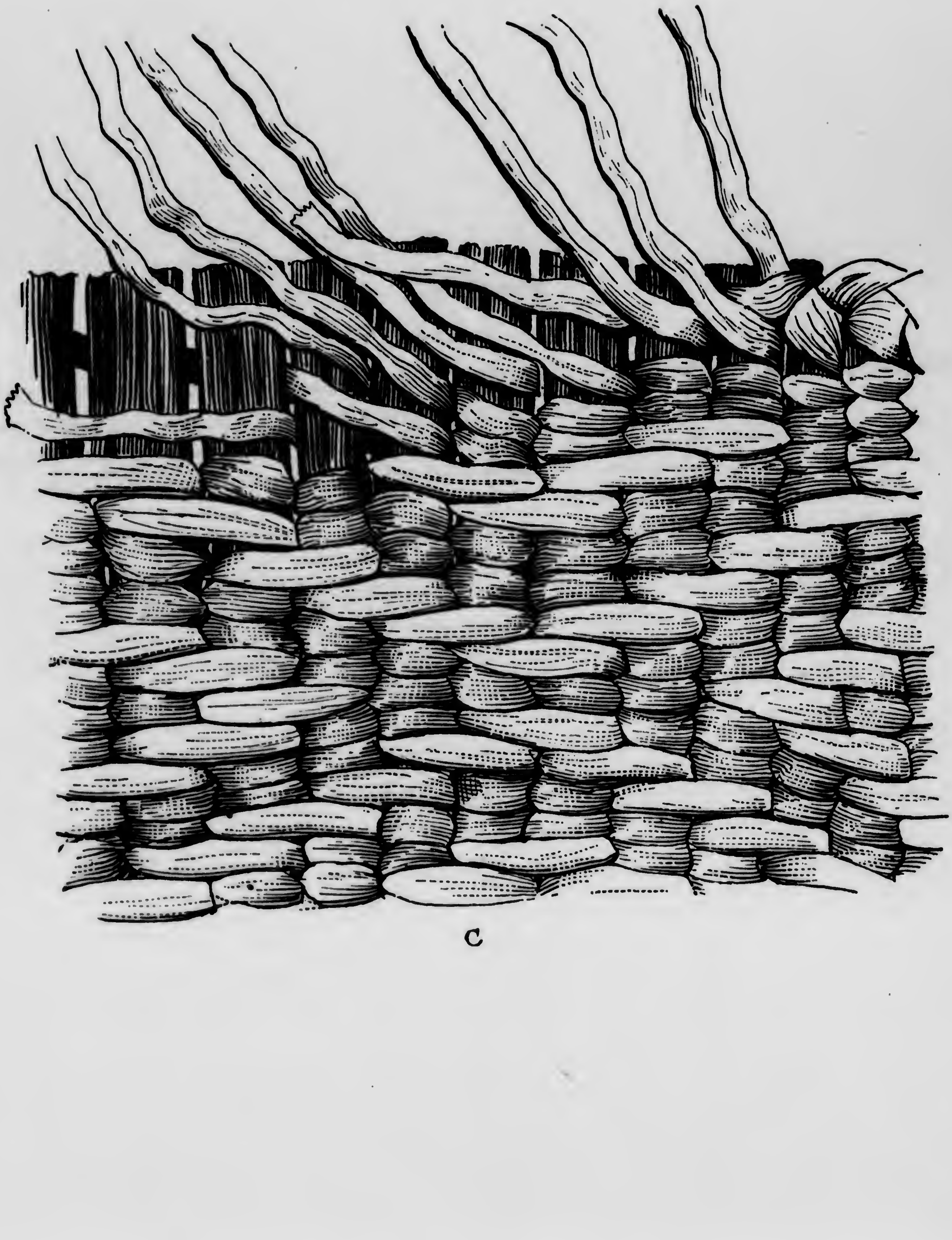


FIG. 16. One and a half square inches of Fig. 14.

PLATE XI.

(Mason. Basket-work.)

FIGS. 17-19. Showing the Haida method of twined weaving, almost identical with that of the Thlinkit stock in style (Fig 11). Fig. 17 exhibits the method of mounting the work. Along the side of the upright pole is seen two bundles of spruce-root splints ready for use, one black, the other in natural color.

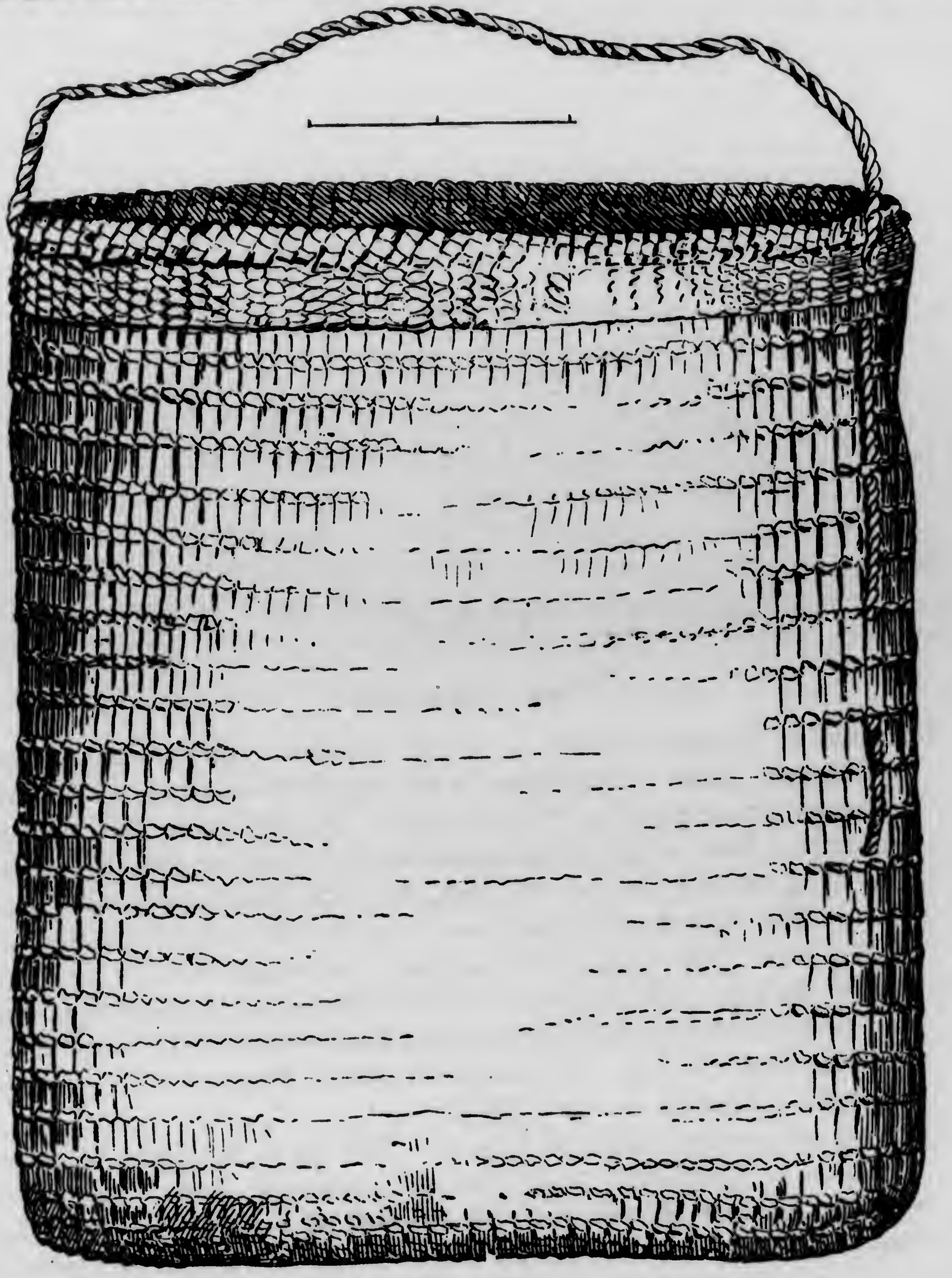
FIG. 18. The bottom of the basket, with radiating warp, twined weft, and an external twine on its outer boundary.

FIG. 19. One square inch of Fig. 17, indicating the exceedingly regular method of the twining. On the upper margin is seen the external row of twining added after the fabric was finished. Collected from the Massett tribe of Haidas, Queen Charlotte Islands. Museum number, 88956.

PLATE X.

(Mason. Basket-work.

Fig. 16. A portion 1½ by 1 inch, taken from the rim of the last two figures. It shows the regular method of twined weaving, the introduction of the skip-stitch or twilled weaving into the greatest variety of geometric patterns, and the ingenious method of fastening off by a four-ply braid showing only on the outer side.



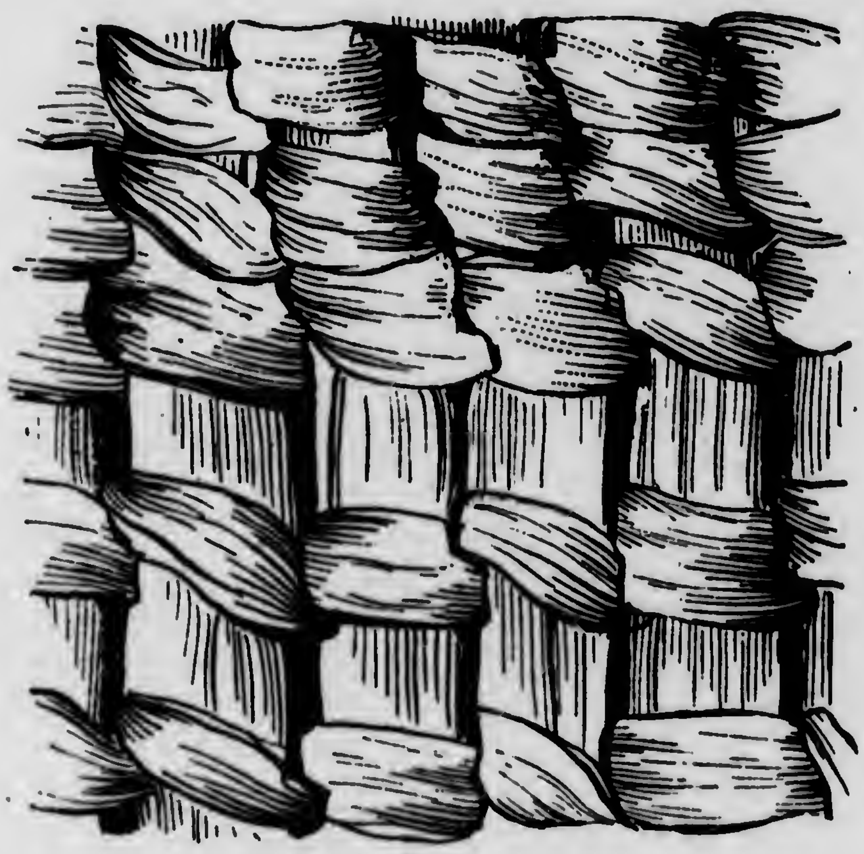


FIG. 12. Haida twined open-work basket.

FIG. 13. One square inch of Fig. 12.

PLATE IX.

(Mason. Basket-work.)

FIG. 14. Rain hat of twined basketry in spruce root from Haida Indians, reduced to one-eighth linear. This figure is the upper view and shows the method of ornamentation in red and black paint. The device in this instance is the epitomized form of a bird, the first step from pictures toward graphic signs. Omitting the red cross on the top, the beak, jaws, and nostrils are shown above; the eyes at the sides near the top, and just behind them the symbol for ears. The wings, feet, and tail, inclosing a human face, are shown on the margin. The Haida as well as other coast Indians from Cape Flattery to Mount Saint Elias cover everything of use with totemic devices in painting and carving. Collected in Queen Charlotte Archipelago, by J. G. Swan. Museum number, 89033.

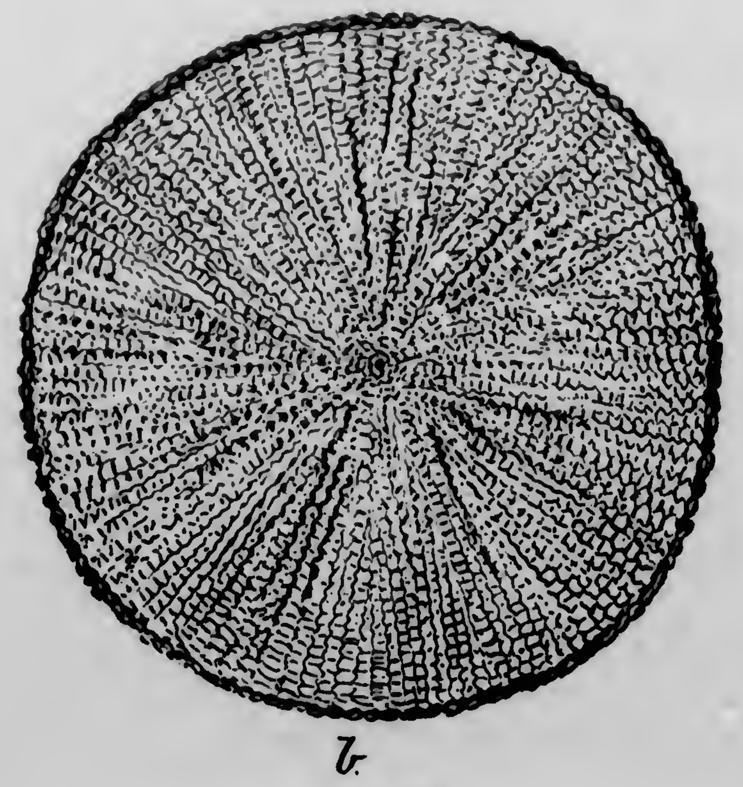
FIG. 15. Showing the conical shape of Fig. 14. This form should be compared with one seen so frequently in Chinese and Japanese hats. On the inside a cylindrical band of spruce root is stitched on so as to make the hat fit the wearer's head. A string passed under the chin is frequently added.

PLATE VIII.

(Mason. Basket-work.)

FIG. 12. Twined basket of spruce root, made by Haida Indians. This specimen shows better than any of the preceding the method of administration in the twined basketry. The handle is a twine of spruce root fastened on by weaving in and out on the side, the lower end knotted. The fastening off at the rim is done by bending down the warp threads externally and sewing them flat with one row of twining. Collected by James G. Swan, in Queen Charlotte Archipelago, in 1883. Museum number, 88964.

FIG. 13. One square inch of Fig. 12 taken near the top, so as to show the close and the open weaving. The method of twine weaving is perfectly shown in this figure.



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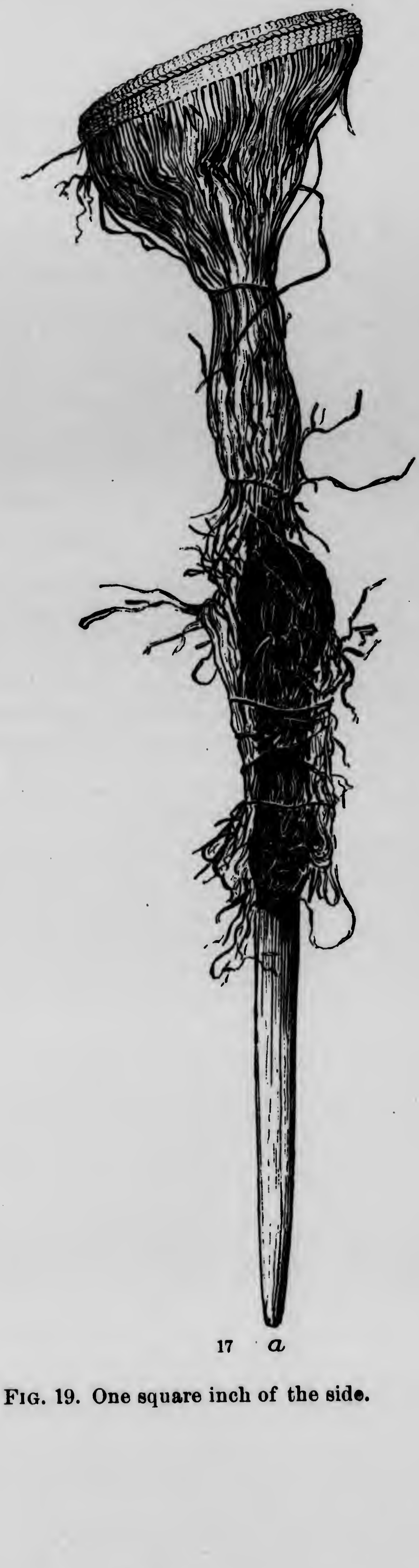
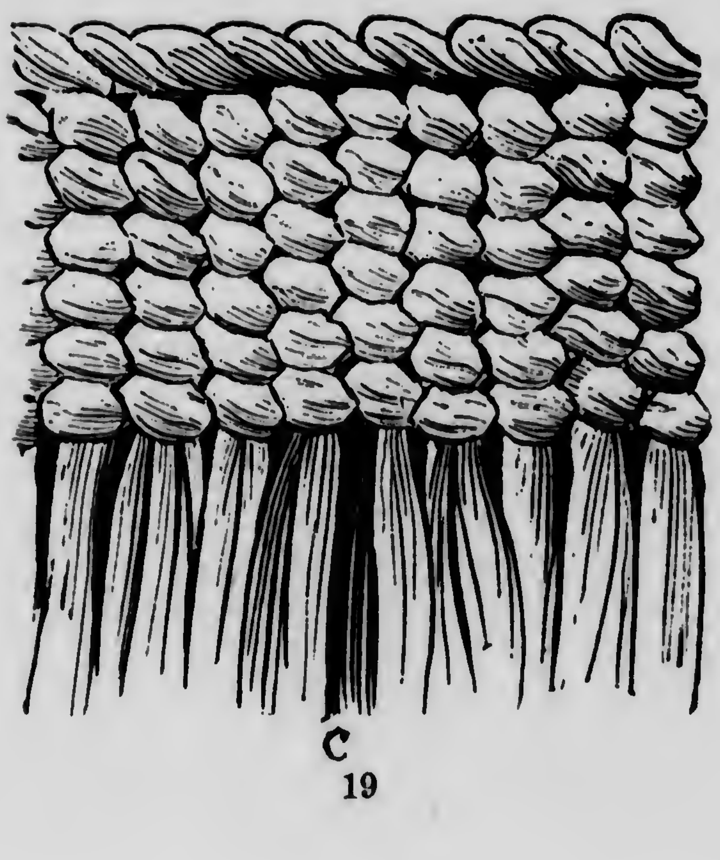


17 *a*



C
19

FIG. 17. Haida basket set up.
FIG. 18. Bottom of same.

FIG. 19. One square inch of the side.

PLATE XII.

(**Mason. Basket-work.**)

FIG. 20. Showing regularly woven cedar-bark wallet of Bilhoolas. The bottom and sides are all in checker pattern. By an endless variety in real and proportional width of warp and weft thread, and by coloring some of the threads, an infinite number of patterns is produced. The fastening off is done as in Fig. 12. In many cedar-bark baskets of this region the two sets of threads run diagonally, producing a diamond rather than a checker pattern. Again, much more rarely three elements are involved, an open-work of two sets running diagonally, and a horizontal thread running through the open rhombs, in and out, as in multitudes of Japanese baskets. Collected in British Columbia, by James G. Swan.

FIG. 21. One square inch of Fig. 20, natural size.

PLATE XI.

(Mason. Basket-work.)

FIGS. 17-19. Showing the Haida method of twined weaving, almost identical with that of the Thlinkit stock in style (Fig 11). Fig. 17 exhibits the method of mounting the work. Along the side of the upright pole is seen two bundles of spruce-root splints ready for use, one black, the other in natural color.

FIG. 18. The bottom of the basket, with radiating warp, twined weft, and an external twine on its outer boundary.

FIG. 19. One square inch of Fig. 17, indicating the exceedingly regular method of the twining. On the upper margin is seen the external row of twining added after the fabric was finished. Collected from the Massett tribe of Haidas, Queen Charlotte Islands. Museum number, 88956.

Mrs. Atwood ~~She~~ and her husband at Placerville, Calif. have ~~also~~ a very interesting old Tlingit (or possibly Haida) hat which was got in the early fifties by a party of Emigrants (wh they showed me Oct. 20, 1904). In a fight with Indians "east of the mountains" (locality unknown) an Indian whonwas wounded had this hat on his head. It is of the ordinary form and on top has a small glass ornament(probably the top-knob of a sugar bowl or something of the kind), above which is an upright tassel-like ornament of fine basket work with hairs of some kind and some wool worked in. On the front part of the hat are two ornamental loops of fine braided basket work; and on each side is a horizontal bundle of the moustache bristles of the sea lion, on which are strung some beads. Clusters of Dentalium shells and beads decorated the hat all the way round.

Metlakatla. Brit: Columbia

Mar. 27/03

Dr. C. Hart Merriam
Washington. D.C.

Dear Sir Your letter of Feb. 6th was inadvertently addressed to "Metlakatla, Alaska" – a place 100 m. from here – & reached me only three days ago. Hence delay.

In reply, I shall be pleased to render you any assistance I can in your investigation of Ind: Basketry, though, if I may judge by Dr. Fletcher's glowing description of what he saw & heard whilst with you, your present collection & information must be pretty well exhaustive.

I am in touch with only two Ind. Tribes – Haidas, & Tsimshians – but these two I know pretty well; & as I speak their languages, I can obtain my information at first hand.

I am at present living amongst Tsimshians, but there happens to be an old Haida woman resident here who is herself a good basket-worker, & from whom I have been able to glean some particulars. These, together with what the Tsimshians here have told me, are embodied in the two accompanying tables. This information, gathered as it was at short notice, is probably not exhaustive, but may be relied upon as far as it goes. Anything further that I may obtain I can send you later on.

Now as to specimens. This locality has already been well scoured by curio-collectors, & little of the original old basket-work now remains. There are, however, a few specimens still obtainable. I could, of course, get almost any of them made, & cd secure their being done in the old style (without modern appliances, such as paint, &c.), if these wd answer your purpose. It must be rather difficult to fix the limits of your subject. You will observe that in my tables I have included *bark* baskets that are woven, as I do not know whether you make the materials used, or the method of workmanship, the basis of your classification.

In regard to the meaning of the designs on some of the baskets, I can of course obtain information respecting any I may ~~obtain~~ secure here; & if you already have any Haida or Tsimshian baskets, whose figuring you want interpreted, I w^d^ endeavour to get the information for you if you c^d^ send me photos or sufficiently explicit sketches.

Besides the baskets made by the two tribes just mentioned, there are a few baskets here which have been purchased from other tribes – particularly from the Dsilth-k̲at ~~or~~ (corrupted by white people into "Chilcat") or Lthin-git. This tribe, if I may judge from specimens I have seen here, excel in basket making. Their baskets may usually be readily recognized by their becoming smaller towards the top, which ~~usually~~ often bears a cover: – thus –

They are also of very close, fine texture.

I hope you will be able to judge, from the information I am now sending, how far anything obtainable here will be of use to you. In referring to any baskets I have enumerated, it will be sufficient to *quote my no. & give native name*. Should you wish any sent, please let me know how they can best be packed, & also how forwarded.

Trusting that the foregoing may be of some use, & with the hope of giving you more information later on

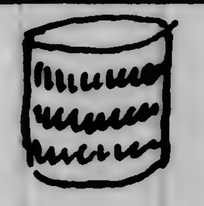
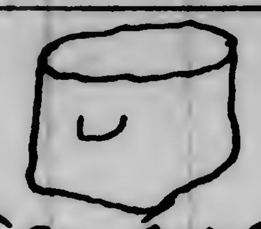
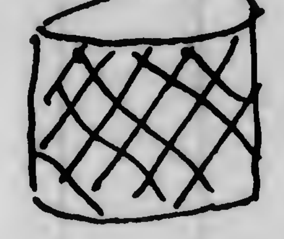
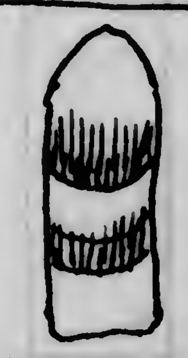
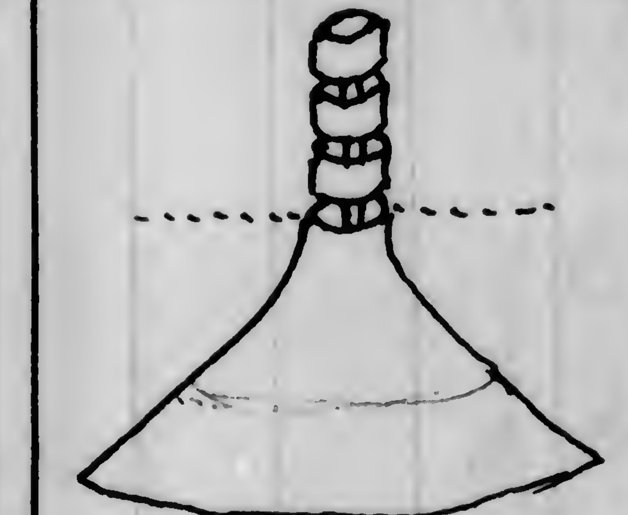
I am Yrs faithfully

J.H. Keen

Notes on Haida Basketry.

(Haidas found only on Queen Char: Islands, + Islands of Southern Alaska)

For system of spelling, see back.

No.	Haida name	Size	Shape	Materials of wh made	Remarks
1.	Khĕkw	4 in to ½ ft in diam.		Roots of spruce fir	Roots were split + woven so closely that basket will often hold water. Formerly meat &c was boiled in these baskets, the water being heated by dropping hot stones into it. Upper edge of basket often bore a pattern. Bands made by roots previously dyed.
2	K'ātō	about 1½ ft in diam. + 2 ft high	 Bottom square with rounded corners.	Inner bark of cedar cut into strips + woven	Handles on sides. Used for household articles generally.
3	Dsan-tl-das	do.	do.	Split roots of spruce fir.	Very closely woven. Used for gathering berries, + also for articles of clothing.
4	Kāti	= No. 2	= No. 2	Split spruce roots	Coarsely woven. Used for general purposes.
5	Shkaí-nang-hung-i	About 1 ft or less in diam. + rather taller.		Split spruce roots	Open work. Used chiefly for keeping Indian spoons in.
6	T'lŭsnan	8 in wide. 18 in. or more long.		Split spruce roots or strips of inner bark of cedar	Wallet with one, two, or three pockets with flap to cover them when folded. Receptacle for gambling sticks.
7	Dŭ́d-jung (Small baskets on top called Skil	Brim 1¼ ft in diam.		Split spruce roots very closely woven.	Hat (below dotted line) in frequent use by men + women. Often waterproof. Favourite hat of hunters, who found the shade of the wide brim (the inside of which they often blackened) greatly assisted their sight. The tiny baskets (above dotted line) ~~constituted~~ contained rattles, + constituted a dancing hat. Outside of brim often bore coloured designs. Often 6 or 7 small baskets on crown.

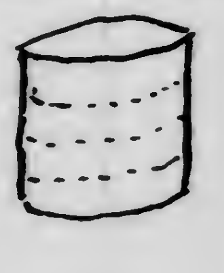
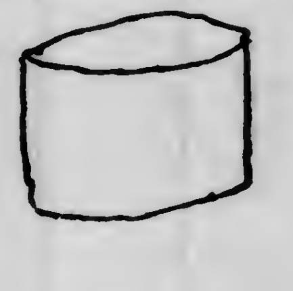
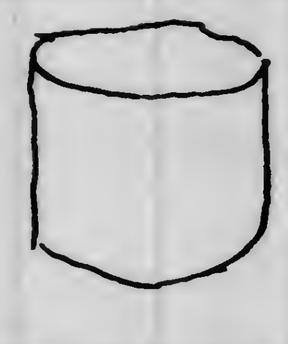
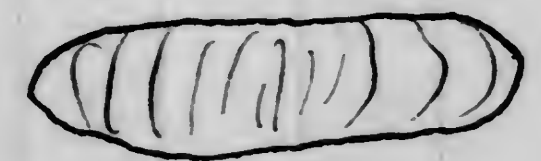
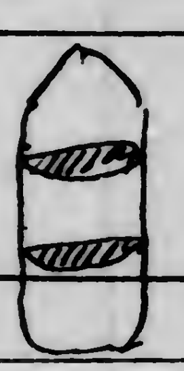
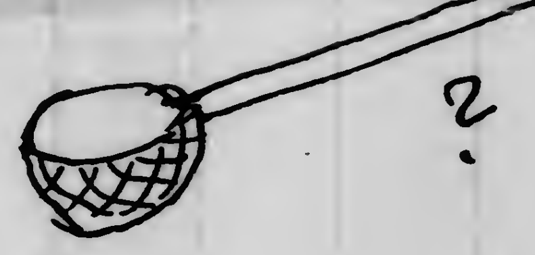
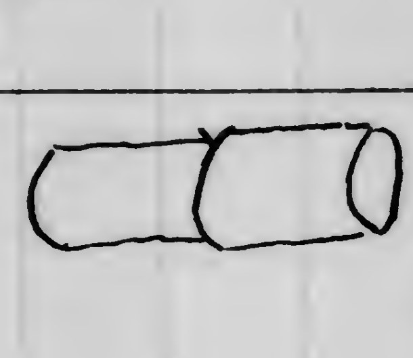
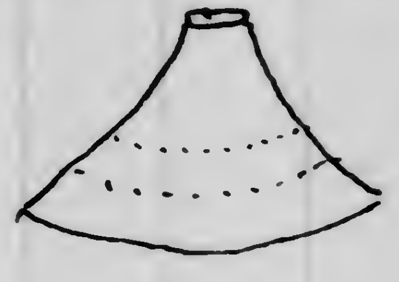
1.

System of spelling adopted for native names

a as in fat
ā " father
e " met
ē " prey
i " pit
ī " pique
o " lot
ō " pole
u " cut
ū " truly
au " aught
ou " loud
eu " feud
ai " aisle
ũ like eu in French *feu*

g hard, as in *go*
g̱ " sounded low in throat
j as in *jest*
k̲ " ch in loch
s " in sit
ch " " chip
w & y used only as consonants
~~th~~ *lth* represents a sound made expelling the breath whilst the tip of the tongue touches the palate. It is precisely similar to the Welsh *ll*.
kw ~~represents~~ is sounded as the same two letters in our Eng. word aw*kw*ard, with the -ard dropped.

Notes on *Tsimshian* Basketry
(Tsimshians inhabit Tsimshian Peninsula, Brit. Columbia)

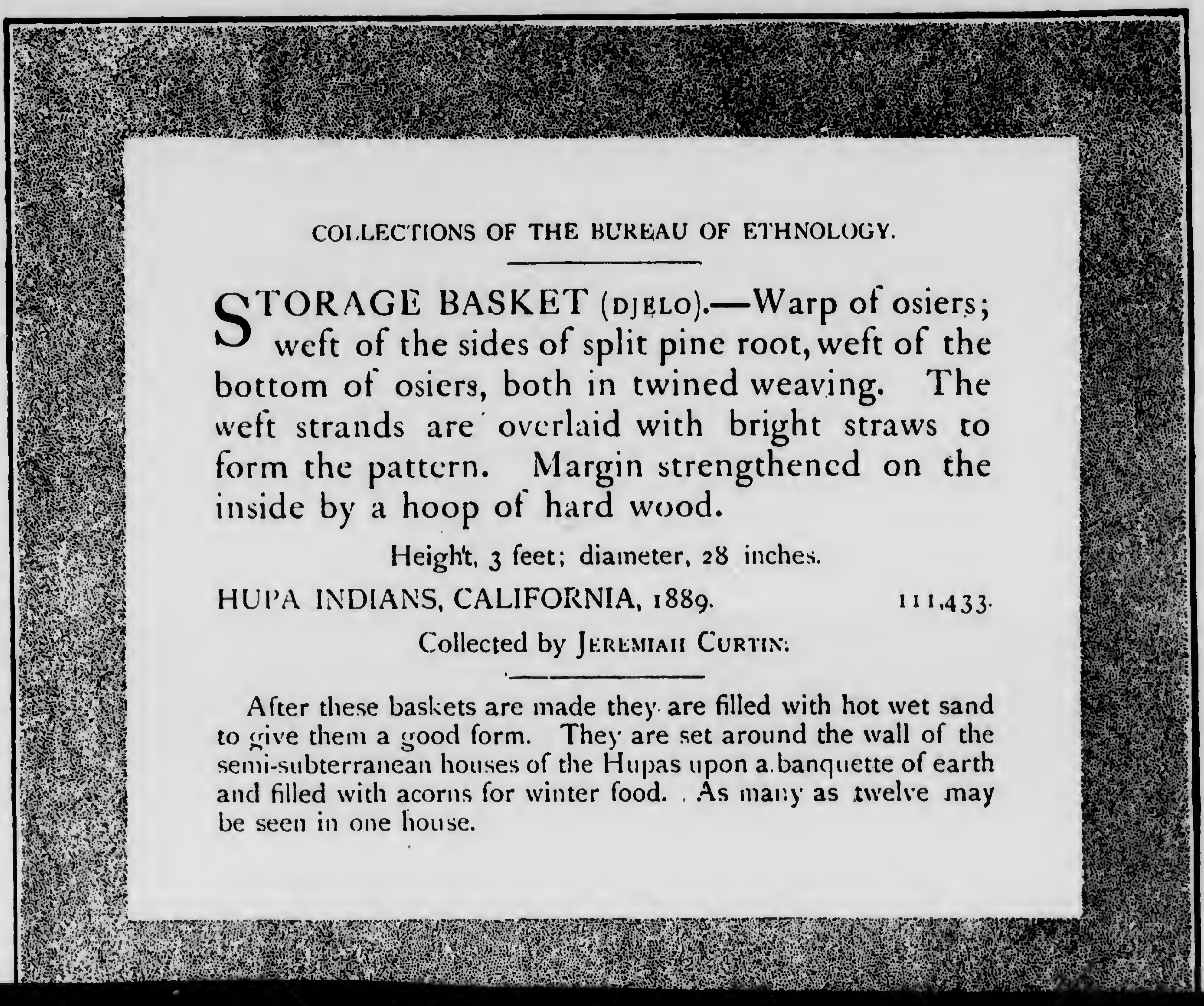
No.	Tsimshian name	Size	Shape	Materials of wh made	Remarks
1	Gŏk	About 8 in in diam. Often smaller.		Very fine roots (split) of spruce fir	Closely woven enough to hold water, wh was often made to boil by heated stones being placed in it. Also used for fetching water, & sometimes (if small) for drinking from. Hunters took these baskets to mountains to bring home fat of mt. sheep. Women used to keep their sewing materials (bone piercers & deer sinews) in them. Lines surrounding basket made by inserted (split) porcupine quills previously dyed yellow by means of chalk obtained from rocks. Meat sometimes actually cooked in these baskets by means of hot stones placed in water.
2	Dō-ŭlthk	2 ft high 1½ ft wide		Strips of inner bark of swamp cedar woven together	Used in gathering inner bark of hemlock (edible), & berries. Also for general household purposes.
3	Hē'-un	about 1½ ft high & wide		Split roots of spruce	Open work. Used in gathering edible seaweed, & also herring eggs deposited on the brown bladder-bearing seaweed of the coast. Often filled with oolachan (Thaleichthys pacificus) & pressed to extract the oil from the fish.
4	Dsĭlá	do.		Split *twigs* of cedar after being heated, & bark removed.	Same as preceding. Basket is squarish in form, & stiff & strong. Used also for gathering shell fish.
5	Mĭlthŭ́.	Various		Strips of inner bark of cedar	Stuffed with dry grass & used for pillow
6	Ntā-kshăn	8 in wide 2 ft or less long.		Split roots of spruce fir	Wallet for gambling sticks.
7	Ũulti (Mat)	1 yd. square		do.	Spread on ground when gambling.
8	Ha-gyába (Dipper)	6 in in diam.		Handle of wood; bowl of spruce roots	Used as {ladle strainer} for fish &c. The sketch is from an Indian's description. I have never seen one of these dippers.
9	Lŭ-nĭlthauldum gŏk. (Basket)	Various		Strips of cedar bark interwoven	Woman's work basket. Closed by fitting one basket into the other.
10	Gaidum Haida			Split spruce roots	Tsimshians also made hats as sketched on Haida list No. 7., but inferior to those of Haidas {These hats were probably copied by Tsimshians from Haidas, as Tsimshian name is "Gaidum Haida" = The Haida hat.
11	Yóshilt	= No. 4	= No. 4	Strips of cedar bark	Used for gathering berries, "wild rice", the inner edible bark of hemlock, &c.

Flat oval table mats are also made by Haidas & Tsimshians of split spruce roots, but these mats are probably of quite modern origin. They are about 12 × 8 inches.

For system of spelling here adopted see back of Haida list.

Basketry : Hoopa

C. Hart Merriam
Papers
BANC MSS
80/18 c



COLLECTIONS OF THE BUREAU OF ETHNOLOGY.

STORAGE BASKET (DJELO).—Warp of osiers; weft of the sides of split pine root, weft of the bottom of osiers, both in twined weaving. The weft strands are overlaid with bright straws to form the pattern. Margin strengthened on the inside by a hoop of hard wood.

Height, 3 feet; diameter, 28 inches.

HUPA INDIANS, CALIFORNIA, 1889. 111,433.

Collected by JEREMIAH CURTIN.

After these baskets are made they are filled with hot wet sand to give them a good form. They are set around the wall of the semi-subterranean houses of the Hupas upon a banquette of earth and filled with acorns for winter food. As many as twelve may be seen in one house.

Basket Materials of the Hoopa

See Goddard, Life & Culture of the Hupa,
38+, 1903

Baskets of water passed by women to men after meals to
wash hands in - Ibid 57.

Baby basket or basket plate Ibid 52.

"Burial customs of Hoopa + Chilula

Pliny Goddard states: "The Chilula do not put a basket in the doorway as do the Hupa. They carry the [dead] body out through an opening in the side of the house" &c. — Chilula Texts, 378, 1914.

See also Goddard's '*Hupa*' for burial custom with basket in doorway.

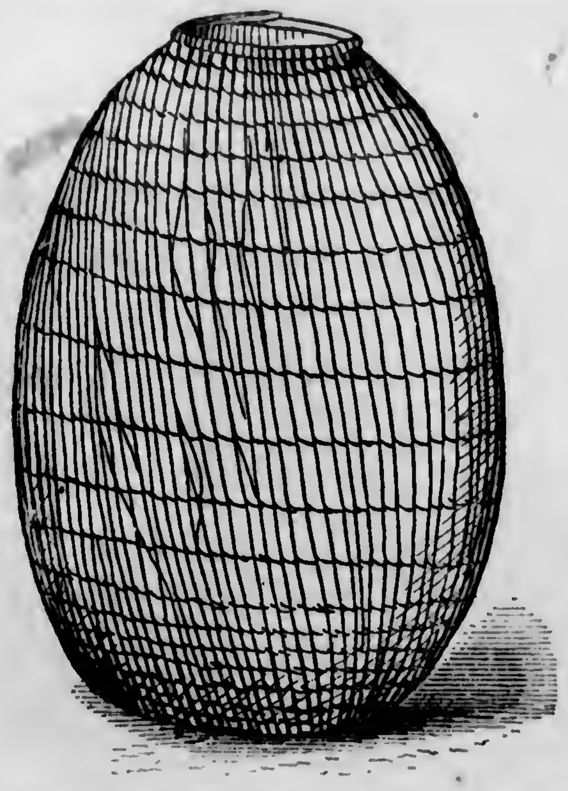
The basketry of the Hupa is exclusively of the twined variety, and the 713
materials used and process of manufacture employed are described in
some detail. Except for some geometrical carving on the handles of 714
spoons the art instincts find expression only in basketry designs. These designs are almost wholly geometrical. The individual figures and combinations of these have names, many of which have animal meanings, such as "rattlesnake nose"; others are merely descriptive, as "sharp and slanting." A number of these designs occur among other stocks in different parts of the coast region, but a discussion of them must await the appearance of the paper on the designs of this whole area, announced as in preparation by Dr A. L. Kroeber. The media of exchange and measures of value are dentalia and woodpecker scalps. This subject is of special importance here, owing to the great extent to which money and wealth influence the social structure.

Am. Anthropologist, Vol. 6, 713-714, 1904.

HOÓ-PAH BASKETS

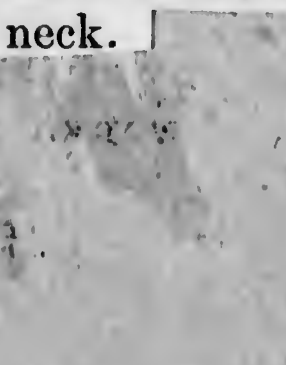
The Hoopa Country--which in the Legends of the Indian People is "the Middle of the World".--By Frank W. Seager, Am. Forests, pp. 195,-198,254. April, 1925.

Fine basket pictures.



(Fig. 193.) Wattled Basket of California Indians. National Museum Exhibit.

Crossing the whole width of the Indian Ocean, Polynesia, and the Pacific, we find the same methods. The dome-shaped granary of the Gila Punos of California is made of stakes bent over, wattled with straw and rushes, and daubed with mud. The baskets, made of straw-rope sewed, are similar to the African, of which we shall speak presently, and are placed in these huts to hold the corn and wheat. Figure 193 shows the wattled osier basket of the McCloud and Hoopah Indians of California; and Figure 194 shows the structure more in detail. The basket is used for holding berries, salmon eggs, and other dainties, which are bruised up together and form a part of their winter store. The osiers are unpeeled and are bound two in a bunch, and then three where the basket contracts at the neck.



(Fig. 194.) Wattle Work.

Cent Expo Philad 1876
atlantic Mo Dec 1877
E. H. Knight

Hoopa baskets

Fort Bidwell, California
September 18, 1902.

Mr. C. Hart Merriam
U.S. Dept. of Agriculture
Washington, D.C.

Dear Sir.

For nearly a year I have been intending to write, but first I wished to obtain certain information; afterwards I was so occupied, on account of the unusual amount of illness in the school last year - pneumonia - which made it necessary to give a large part of my spare time to nursing or making up sleep on account of night work. I have been transferred to another school, and shall probably have more time for study here.

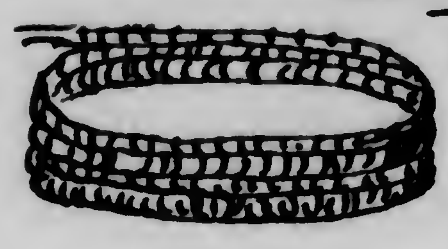
As to the manzanitas - I left the collected specimens at Hupa, expecting to return, but, as I did not, I shall have some fresh material collected in the spring and sent to you. I know what you wish, and how to get it.

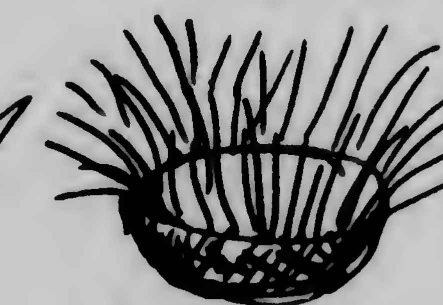
I enclose herewith some specimens of basket-material. I had intended making a complete collection, and a full study of materials and processes.

There are three kinds of baskets made amongst the Indians at Hupa - All remnants of tribes make practically the same baskets tho there may be differences in the Klamath designs and those at Hupa.

However, there has been so much intermarriage up and down the river and amongst adjacent peoples, that the designs themselves cannot be said to be really distinct now.

The round and round baskets



— this sort of weave — are not made in Hupa. I have seen a few old ones woven in this manner, but they are said to have come from Round Valley. The Hupa baskets are woven not on a Cane running around, but on a frame work of vertical twigs thus .

The baskets used for cooking and eating the acorn mush or soup "sä hä" and also in the preparation of the meal, and the storage of acorns, grains, fish and such things are largely made

Of the root of the sugar pine
- Pinus Lambertiana*- on a frame
-work of hazel. Sometimes I think
the root of the "cedar" thuja. and
"black Pine - P. Jeffrayi.

The root is prepared by baking
It is buried in sand and a fire is
kindled about it. This process renders
the root pliable and easy to separate
into fibres. The decorative designs
are formed, the white from the slender
grass like leaves of Xerophyllum tenax
a plant of the lily family wh you
may remember as growing in bunches
along the trail to Redwood - the Arcata trail.
Its great white feathery bunches of
small blossoms may be seen in
great numbers about the end of
June. It grows ~~plentifully~~ plentifully
on the hills three or four miles

from Hupa, at an altitude of from 2500 to 3000 feet. It is colored with alder bark to give the red designs either by macerating with the bark in water, or by chewing the bark, and drawing the damp fibres through the mouth. The black designs are woven from the stalks of Adiantum and "gold-back" gymnogramme triangularis ferns. Also a large fern - Woodwardia radicans is used each frond furnishing only two fibres - These are used for white and red designs. I believe this last is considerably used with the water-proof sugar-pine-root work.

The mush is cooked in the larger baskets by heating selected stones in the fire till red hot, and then dropping into the mixture of acorn meal and water. This is stirred with paddles made from manzanita madrone, and other hard woods, and ~~are~~ often prettily carved. The mush is eaten with spoons made from deer and elk horn and deer ~~bone~~. ~~and~~ These are often of real beauty - particularly the rich dark elk-horn when gracefuly carved. a long narrow mussel shell is also used as a spoon.

The baskets more ornamental in design as the caps worn by women baskets or cases used in the religious dances, and smaller baskets are largely woven from the bleached X. tenax, ornamented with black fern-stem, or alder-dyed X. tenax. Sometimes a yellow is used - the dye coming from an infusion of a yellow-green lichen growing on the firs and pines at a greater altitude than Hupa. also from the Holly-barberry or Oregon grape - B. nervosa.

Open work burden baskets, and the baby-basket in which infants are carried are made from the twigs of willow and hazel. The finer baskets have the frame work from the roots of these. The wild grape roots are also used, and alder roots. The willow is said to be an innovation.

The Indians here (Ft. Bidwell) do not make baskets. The Pit-River Indians in Modoc Co. as those of Eastern Shasta County - Pit- and Fall Rivers, and the Klamath Co Oregon Indians make softer baskets than the Hupa tho with the same "stitch. The designs are quite different. They are said to use tule. I hope to be able to make a study of the materials and processes.

The statements I have made are I believe correct, tho not so clear as if I had had time to make a more extended and closer study.

Hoping that such information as I have secured will be useful I am

Very Sincerely Yours
Mary H. Manning.

Ansd. Dec. 3, 1902.
Cm

ad. March 28/1903

Fort Bidwell California.
February 15, 1903.

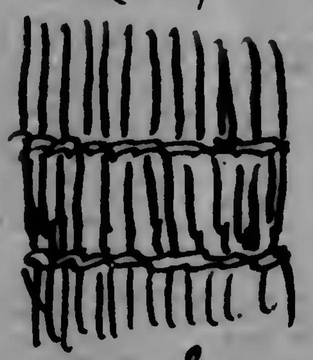
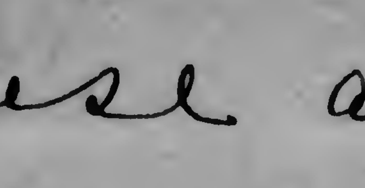
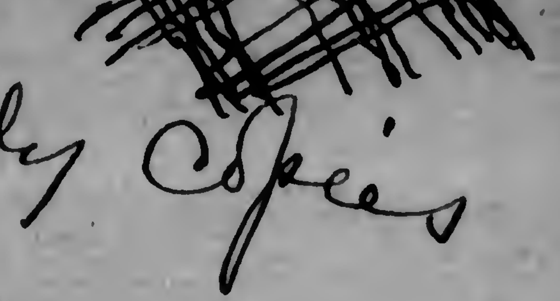
My Dear Dr. Merriam

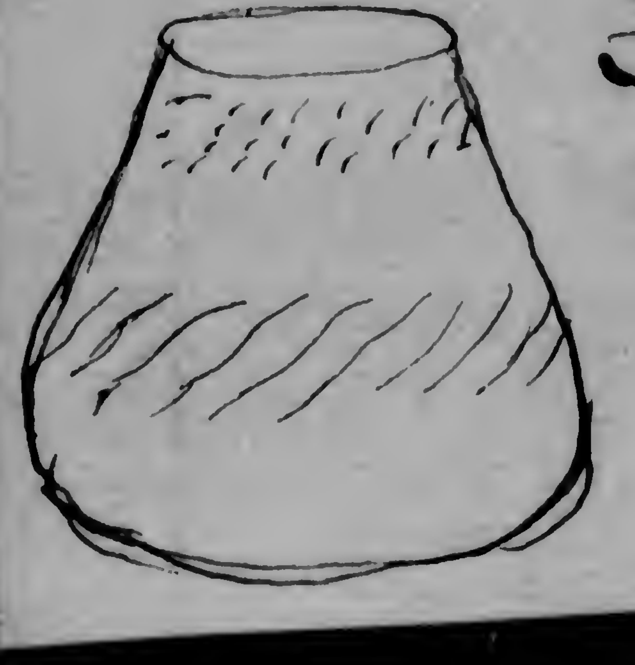
I received your letter of Dec. 3 before Christmas, but Christmas is so busy a time for Indian Employes that one's correspondence falls sadly in arrears.

In regard to the use of the sugar-pine. I am quite sure that the sugar pine is principally used, tho' I was informed by two or three basket-makers that the root of the black pine - P. Jeffreyi - is also used. P. Lambertiana P. Jeffreyi and Xerophyllum tenax all grow in the same locality - the range lying between Hupa Valley and Bair's Ranch - Redwood Creek.

I know that the altitude 3500 ft

is rather lower than one often finds it, but is is there in abundance. I collected a quantity, with a supply of cones. Also the P. Jeffreyi, Hemlock and yew (on Pine Creek) and I believe Lawson's Cypress. I don't quite recollect now whether it was Lawson's or one of the others - we were a little surprised to find it - Mr. Hall, who is now taking Mr. Davy's duties at the U.C. was helping me determine the specimens wh I brought down to the University. Of the others I am certain, but I had nothing to determine that one by, as it is not in my books.

The three kinds of baskets I meant are (a) the ones made mostly of "squaw grass" - X. tenax - white, with designs of the same material colored with alder, mahonia or lichen or of fern stem - These are used for "hats" or caps and as receptacles for dry substances, also for ceremonial (b) pine root, with designs of the same as (a). The pine-root baskets are water proof, are used for cooking (with red hot stones) and for holding liquids or semiliquids. The same material of coarser weave is used for storage baskets. (C). open wicker of willow used for "pappoose baskets", Two kinds, (a) and (c) are sometimes used in the same baskets thus but I think this is an innovation The open wicker is woven thus (C)  . They also make willow baskets of the ordinary type -  or rather  but I am sure these are simply copies from imported models.

The storage baskets for fish are very large, shaped thus, about,  They are used for any large supplies.

Basketry : Hopi

C. Hart Merriam
Papers
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80/18 c

HOPI BASKETS

Dr. J. Walter Fewkes, in his article 'Designs on Prehistoric Hopi Pottery,' states that designs representing (the sky-goddess or corn maid, Shalako mana), are common on the basket plaques made at the Middle Mesa. (278)

On another page (277) he mentions the Walpi Basket dance of the Lalakonti.

J. Walter Fewkes, Designs on Prehistoric Hopi Pottery, 33d Ann.Rept.Bureau Ethnology (for 1911-12), pp. 278, 277, 1919.

REPORT OF NATIONAL MUSEUM, 1884.

Moki baskets.—Of the seven Moki pueblos six speak the Ute language. It will not be surprising also to see them making similar baskets. This is partly true and partly false. The Moki have both coiled and plaited or twined baskets. Their twined baskets are few in number. Their coiled baskets, except the water-bottles, are of a perfectly unique pattern. In addition, they use one method of work common enough in other parts of the world, but thus far unknown west of the Rocky Mountains. I speak of the common single-coiled osier or splint employed by all eastern Indians and by the negro and white basket-maker. The Moki also imitate the checker weaving of the Bella Bellas, and the twilled weaving of the Clallams.

The plaited ware of the Mokis are a few peach-baskets, made in the same manner as the Ute hats, but there is enough dissimilarity of form to give the Moki the credit of inventing this peculiar style (Figs. 66–79).

The coiled and sewed ware, aside from the water-bottles and a few bread-trays, which are evidences rather of barter than manufacture, demand our special attention. Among the Mokis and nowhere else, so far as the Museum is concerned, except in Nubia, are to be found thick-coiled baskets called sacred meal-trays, having about the concavity of old fashioned pie-plates, and varying in diameter from a few inches to over twenty. A bundle of grass or the nerves of the yucca leaf, from half an inch to an inch in diameter, is coiled around and sewed with strips of yucca leaf of uniform width, rarely exceeding the twelfth of an inch. The thread is passed regularly around the coil, drawn tightly, and passed between threads and through a few fibers of the grass in the coil beneath. It is difficult to tell whether any pains is taken to lock the threads of the coils or not. At first the coil is very small and widens as the dish enlarges. These plates are all made to be looked at inside, the coiling being invariably towards the left on the upper surface. I have not seen one exception. True to this instinct, when a Moki constructs a hat of the same material to please some white man, he makes the convex of the hat correspond to the concave of his tray, the outside of the hat being thus rough and the inside smooth. The ornamentation of these trays is produced as follows: One side of

(Doubtless Mason
look up ref.)

the stripped yucca leaf is dark green, the other light green and white striped fading into yellow. Now by deftly turning the thread where it passes through the coil in sewing a variety of shades is produced, as in shaded worsted work. Again, by dyeing the threads black, blue, red, yellow, and combining color effects with the natural shades of the leaf, the most beautiful ornamentation is produced. There is some method in the patterns which usually commences from a blank center of a few coils with four brown spots of six stitches each. From these fundamental points all sorts of geometric figures are produced by the simple process of sewing with different-colored threads.

The coiled and decorated ozier bread-trays of the Mokis are made, I have been informed, at only one pueblo, Oraibi. The frame consists of two cross sets of twigs, from 12 to 16 in each bar of the cross. These are firmly held together at their intersection by sewing and plaiting. They then are spread out radially, the space being from time to time supplemented by additional twigs. The workman provides himself with bunches of white, yellow, orange, purple, black, blue, and green twigs only a few inches in length. These he proceeds to weave into patterns of the greatest beauty, even imitating cloud effects seen on Japanese screens, using short or long twigs as the occasion demands, hiding the ends between the ribs and the filling of the preceding coils. The process is the same as that employed by the Navahos in making the clouded blankets, and by the northwest coast Indians in their ancient mountain-sheep blankets. The greatest variety of ornament is produced, but, as in the coiled work, the center is always plain. Under the influence of trade, however, the ancient patterns are giving way to those demanded by the purchasers. As the patterns are really mosaics and could be picked out it will be easily seen that the figures on the back and front do not exactly conform, the corresponding square on the back being always one space to the right or left of the same in front.

The Moki common twig basket is as rough as rough can be; the same is true of the flat mats used about their dwellings. They are woven in the same manner as the market baskets which we are accustomed to see every day. The twilled effect on the flat mats is produced by overlapping two warp strands by each of the woof strands.

Yucca baskets and trays of a very coarse character are made by the Mokis, woven sometimes in plain checker, at other times in twill. Although the material is very coarse, quite pleasing effects are produced by the two sides of the leaf and by the different shades of the same side.

Zuñi basketry.—Although one may see at Zuñi all sorts of baskets, the most of them, including coiled or whipped trays, Moki coiled and twig basket trays, none of these are made there. The only basket of the Zuñis is their little, very rough twig peach basket, hardly worthy of notice except for its ugliness and simplicity (Figs. 80–82).

Basket Dance

Fewkes, in enumerating the festivals of the Hopi year, gives the October one as Owakülti. "Basket dance of the Buli and Pakab clans. Meeting of the Owakültü society, when an elaborate altar is erected and a basket dance is celebrated". —Fewkes, Hopi Katcinas. 21st Ann. Rept. Bureau Eth. (for 1899-1900), p. 23, "1903". 1904.

Hópi Basketry

Hough, Walter. — The Hopi Indian coll. in the U.S. Nat. Mus.

Proc. U.S. Nat. Mus. 54: 263-270, pls. 25, 33-41, (separates) April 1918.

Hope-P.64

AMERICAN INDIAN GAMES

(1902)

BY

STEWART CULIN

(From the American Anthropologist (N. S.), Vol. 5, January–March, 1903)

Lancaster, Pa., U. S. A.
The New Era Printing Company
1903

[Reprinted from the AMERICAN ANTHROPOLOGIST, Vol. 5, No. 1, Jan.–March, 1903.]

AMERICAN INDIAN GAMES (1902)

By STEWART CULIN

It is with some hesitation that I again present an article on a subject which has engaged my attention for many years. I propose briefly to summarize the results of my investigations of Indian games since 1897, when, in a paper read before the American Folk-lore Society,[1] I announced the conclusions to which I had arrived at that time. Since that period, chiefly through the enthusiastic energy of my friend Dr George A. Dorsey, a vast amount of new material has been collected which has greatly increased the probabilities of comparative study.

I have now to propose a new classification of Indian games, a classification similar to that used in the arrangement of the collection exhibited by the University of Pennsylvania at the Pan-American Exposition at Buffalo, and one designed to include all our aboriginal games in which implements are employed. Indian children play a great variety of games, chiefly mimetic, without implements, such as tag, etc., corresponding with those of the children of civilization, but their exclusion does not affect the issues which are involved in the present discussion.

The games of the American Indians may be divided into two general classes — games of chance and games of dexterity. Games of pure calculation, such as chess, are entirely absent. The games of chance fall into one of two categories: First, games in which implements, like dice, are thrown at random to determine a number or numbers, the sum of the counts being kept with sticks, pebbles, etc., or upon an abacus or counting board or circuit; second, games in which one or more of the players guess in which of two or more places an odd or particularly marked lot is concealed, success or failure resulting in the gain or loss of counters.

The games of dexterity may be enumerated as: First, archery in its various modifications; second, a game of shooting at a moving target consisting of a netted wheel or of a ring; third, a game of sliding javelins upon the hard ground or ice; fourth, the game of ball in several highly specialized forms; fifth, the racing games, more or less interrelated to and complicated with the ball games. In addition there is a subclass of the game of shooting at a moving target, of which it is a miniature and solitaire form. Games of all these classes are found among all the Indian tribes of North America, and constitute the games, *par excellence*, of the Indians. Children have a variety of other amusements, but those above described are played only by men and women, youths and maidens, and not by children, and usually at fixed seasons, once as the accompaniment of certain festivals or religious rites.

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[1] *Journal of American Folk-lore*, vol. XI, pp. 245–252, Oct.–Dec., 1898.

There is a well-marked affinity and relationship between the manifestations of the same game, even among the most widely separated tribes, the variations being more in the material of the implements, due to environment, than to the object or method of play. Precisely the same games are played by tribes belonging to unrelated linguistic stocks, and in general the variations do not follow the differences in language. At the same time there appears to be a progressive change from what seems to be the oldest form, from a center in southwestern United States along lines north, northeast, and east. Similar changes probably occurred along lines radiating from the same center southward into Mexico. From such accounts of the Aztec games as have come down to us, they appear to be invariably higher developments of the games of the wilder tribes. Under no circumstances could they be regarded as the original forms. In the same way, the old games found in the cliff-dwellings are frequently of more highly developed types than those which exist among living tribes. The games of the Eskimo are all extensions of the same games we find among the Indians, but show always greater simplicity, lack of tradition, and a degradation of form which would preclude their being regarded as the source of the Indian games.

There is no evidence that any of the games above described were imported into America at any time, either before or after the conquest. On the other hand, they appear to be the direct and natural outgrowth of aboriginal institutions in America. They

show no modifications due to white influence other than the decay which characterizes all Indian customs under existing conditions. It is possible, however, that the wide distribution of the "hand game" is a matter of comparatively recent date, due to wider and less restricted intercourse through the abolition of tribal wars. Playing cards, and probably the simple board game known to the English as "merrills," are the only games borrowed by the Indians from the whites. On the other hand, we have taken lacrosse in the north and racket in the south; and the Mexicans of the Rio Grande play most of the Indian games under Spanish names.

My first conclusion as to the interrelation and common origin of Indian games was based on a comparative study of the stick-dice game, published in the Report of the U. S. National Museum for 1896. It appeared that the number of the sticks was originally four, and that the dice were originally made of canes, being the shaftments of arrows, painted or burned with marks corresponding with those used to designate the arrows of the four world-quarters. One of the four arrow-canes bore special marks which identified it with the throwing-sticks anciently used in the Southwest to propel an arrow in lieu of a bow. This specially marked cane, which gave an additional count when it fell uppermost, is perpetuated in a similarly marked implement giving an augmented count in a majority of the stick-dice games played throughout the continent. In the same way the marks on the other sticks can be referred very directly to the arrow-cane shaftments of the world-quarters. Again, in one of the widely distributed types of the guessing games, the number of places of concealment is four, and the implements in which the object was hidden were derived from the four marked arrow-shaftments of the four directions. In general, in all the games we find an arrow, or a derivative of the arrow, the predominant implement, and the conception of the four world-quarters the fundamental idea.

It became apparent that the relation of the Indian games to each other in the same area, and each to its counterpart among all the tribes, is largely dependent on their origin in magical ceremonies. Back of each game we find a ceremony in which the game was a significant part. The ceremony has commonly disappeared, and the game survives as an amusement, but often with traditions and observances that serve to connect it with its original purpose. It follows that a correct understanding of the origin and final significance of our Indian games can be obtained only through a more or less perfect knowledge of the rituals and symbolism of the various tribes. Fortunately there remain certain tribes in which games occupy their original place in the religious life of the people, or a middle stage in which they are practised both as a rite and as an amusement. This is true both in Zuñi and in the Hopi towns of Arizona. The Zuñi war god Ahaiuta is the patron of games, and the offerings deposited at his shrine consist of miniature representations of the gaming implements. On the Hopi altars, which are erected in the kivas at the various annual ceremonies, the gaming implements are the most significant objects. This is especially true of the altars of the Flute fraternities, where we see the miniature ring and dart of the hoop-and-pole game, the kicking billets of the kicked-stick race, and the tubes of the hidden-ball game — the latter often stuck like flowers in two sand mountains, corresponding with the two sand mountains of the Zuñi game.

The altar itself frequently appears to be the place where the divination was performed with the gaming implements. Not a few of the ceremonial offerings that are made at shrines prove to be conventionalized games, and even the images of the gods themselves, round billets, are related in some direct way to the gaming tubes, if, indeed, they are not derived from them. In one instance a sand or dry painting is used as the gaming circuit or diagram.

Turning to the masks and other paraphernalia worn in the dances and ceremonies, we find a constant use of the gaming implements as essential parts of the costume. The ring at the base of the Hopi and Zuñi masks is the gaming ring for the hoop-and-pole game. We discover it again among the Hupa in California, where a feather dart is stuck in either side. It is not unlikely to be the origin of the headbands of the northern coast tribes. Indeed the rings and bands of Indian costume may in general be traced to the game ring. As an illustration in point we find miniature rings surprisingly like game-rings worn as hair-ornaments by the Cheyenne, Arapaho, and Dakota. At last I learn that they are prizes for the hoop-and-pole game, awarded to the successful contestant for a year.

Returning to the Hopi masks, we discover that their ring-shaped mouths are also gaming rings. On one the nose consists of a feather dart placed just above it. The masks themselves are derived from the tubes of the hidden ball. Their eyes are the balls that are hidden, and one finds the counting-sticks placed like a visor over certain specimens. Again, the netted hoop of the hoop-and-pole rises as part of the head-dress of other masks. The head-dress of the Flute priest at Oraibi consists of the corn-husk wheel and darts, and the four flower-like cups of the hidden ball.

Nor, as I have already indicated, is this use of gaming implements confined to any particular tribe or tribes. For example, the woven and painted cloth that is worn suspended from the forehead down the back, among the Hupa, is the mat upon which they played their favorite game of sticks, or *kiñ*.

Turning now from the altars and costumes to the ceremonies themselves, we find the games surviving in their original forms. The idea of the dual principles of nature — the masculine and the feminine — is everywhere conspicuous in their symbolism. The arrow, in general, is regarded as masculine. The common female symbol is the netted wheel or one of its many derivatives. This netted wheel is copied from the spider-web, the attribute of the Spider-woman, the Earth-goddess, the mother of the Twin War-gods. The ceremonies in which it is employed are magical rites to secure fertility, and the games in which it is used are all significant of the same idea. Among the Dakota it is called the elk game. The Pawnee know it as the buffalo game, and play it "to make buffalo." The Wasco of Columbia river play it to insure a good run of salmon. Among the Hopi its employment is bound up with the fertilization and growth of corn. In its miniature and solitaire form, of which I have already spoken, it is played by lovers and is widely known as the "match-making" or "matrimonial" game.

Turning to another of the sacred games for which the implements are sacrificed upon the altar of the War-god, we find the stone ball of the kicking-race ceremonially deposited on the Hopi *Powamu* altar, and the race itself a magical rite to secure fields within its circuit against sandstorms. The ball-race is repeated by many of the adjacent tribes, with some of whom, as with the Mexicans of the Rio Grande, it has lost all ceremonial significance.

In general the ball games have yielded least fruitful results to my comparative study. The two principal games were racket and shinny. The morphology of the racket is not yet clear to me. It appears to have some connection with the web of the Spider-goddess, but I am unable to demonstrate that this was the source of its origin. On the other hand it is a practical throwing contrivance, akin to the throwing-stick. The game of ball with rackets may be a dramatization of war. Mr Mooney has pointed out that the ball game receives the name of war among the Cherokee. Shinny in general is the woman's game, but among some tribes it is played by men. As to the ball, there are two forms, one bag-shaped, and the other disk-shaped, flat, with a medial seam. The two sides of the latter are frequently painted different colors, and the ball itself has a symbolism, not yet understood, referable to the earth, the moon, or the sun.

Of all the American ball games, the most interesting and peculiar is the widely-distributed woman's game of double ball. I found it among the Hupa, played by men with two billets tied with cords, and was led to refer it to the ceremony in the Hopi Flute "dance" where the Flute-boy and Flute-maid toss an annulet and a billet by means of a slender stick into the meal-traced cloud symbols, as they advance in procession back to the mesa on the ninth day of the ceremony. This theory received unexpected confirmation in a discovery made by the Hyde Exploring Expedition at Pueblo Bonito. Here, in a sacrificial deposit in one of the chambers, were a number of beautiful flutes, together with curved billets and sticks for throwing them, easily recognizable as having been used in a game or ceremony akin to the double-ball game.

Time and space do not permit me here to enter into a discussion of the details of the games. To me their direct interest is exceeded by the many side-lights which are thrown by their study on primitive life and thought, by the many practical identifications of things which heretofore have been strange and obscure. A single illustration will suffice: The Zuñi, like many other tribes, play a dice game in a flat basket similar in form to the Oraibi basket-trays. It has been a favorite notion with me that this appliance was in some way a derivative of a shield, and I was led to collect information about the flat Hopi baskets. From a manuscript of the late A. M. Stephen, who spent many years among the Hopi, I learned that their name for shield is *tü-u'-po-o-ta;* but *po'-o-ta* is the name of these flat baskets. With this significant information it became apparent that these baskets, with their figures of eagles, etc., used for offerings on the shrine, were *basket shields*. This identification furnishes a clue to the explanation of many basket patterns. The so-called Navaho marriage basket, with its "life-line," contains a conventionalized bird, made "alive" by the break in the design which thus determines it as a bird. It would seem, too, with this explanation in mind, that the identification of many of the Hopi bowl designs becomes comparatively easy.

Oraibi Basketry

Frank Hamilton Cushing, in an article written in 1883, says:

"At Oraibi, the once universal and beautiful Pueblo art of basketry, as exhibited in sacred trays, still exists in full force. Yet it is almost totally forgotten save by mention in folklore and tradition at Zuñi and it is fast sinking into abeyance even with the Eastern Moqui [Hopi]. At Oraibi the process of using the basket bowl and tray, as the form in which water vessels, bowls, and many other fabrics of clay, are modeled, still holds; a process also once well-nigh universal among the ancient Pueblos." - American Anthropologist, N.S. Vol. 24, No. 3, ~~Page~~ pp. 253-254, July-September 1922 (not issued till December, 1922.).

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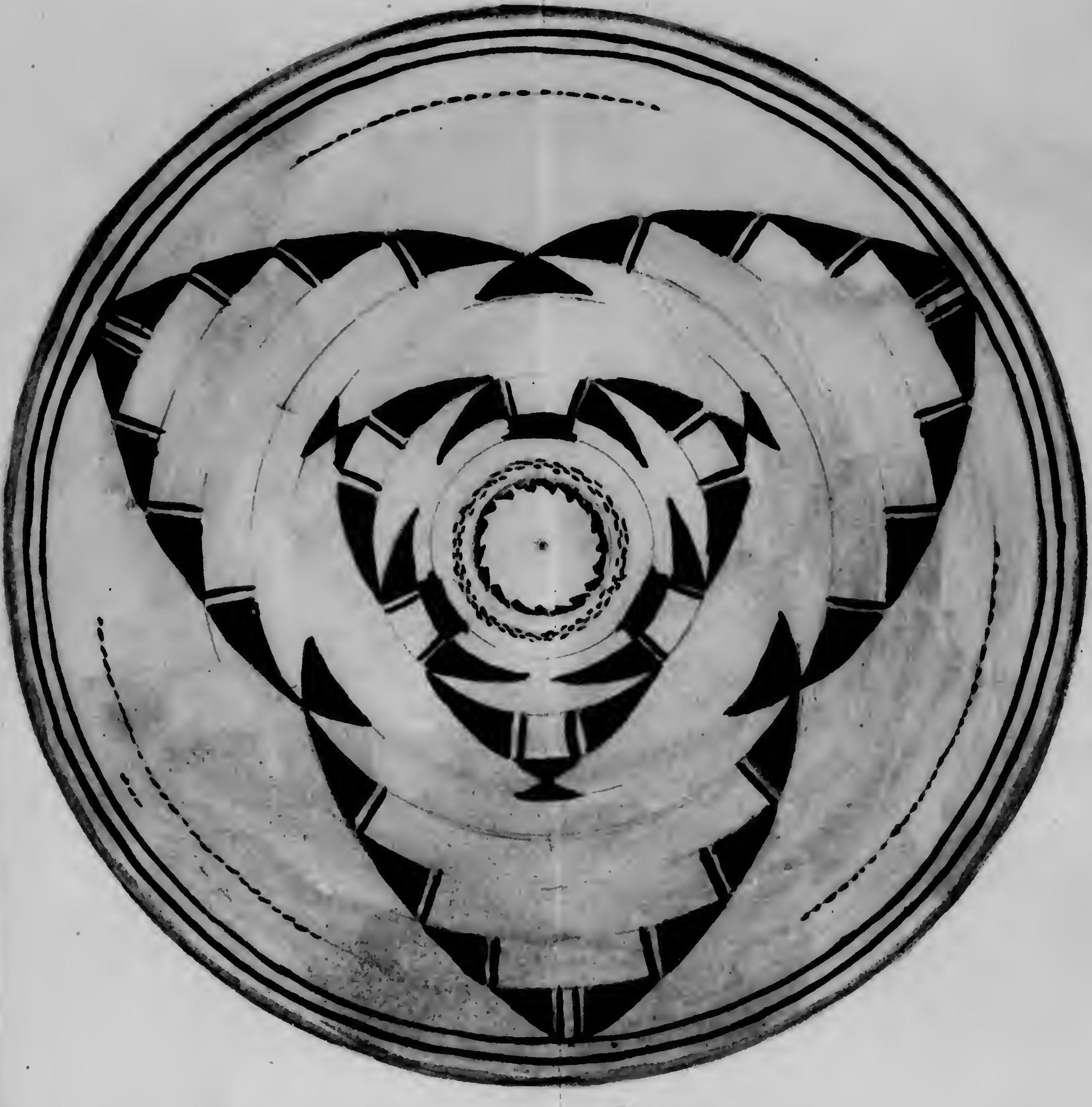
Basketry: Klamath / Modok

C. Hart Merriam
Papers
BANC MSS
80/18 c



Klamath basket materials
given me by Coville in April 1903.

Over

chaʰ-kaʰ-laʰ {openwork willow burden basket

Chaʰ-mae — tule pack basket (conical) (burden basket)

Wicker spoon for getting old wokas
nap'

Cham'ah = tē-ah' (willow)

Arrow points, sah'-wahl

Willow twigs used in baskets — **Klamath** go-worch (go-way-och) waych

Rush = *Juncus*

Reed = *Phragmites* — t'kop

Tule = *Scirpus occidentalis* — mahiᵏ

Bulrush = *Scirpus* — (some species)

Bur-reed = *Sparganium*

Cattail = *Typha* — pō-pus

Nettle = *Urtica* — slaʰ-latch or sledge

Porcupine quills — smi'-um

Klamath — Cowlitz

Camilles (too big) hat basket has 1 strand of cattail (pō-pus) around the top, just above the brown tule root called my-um — lahk (tule hair) tule fibrous hair

Klamath - Modok Basketry

See brief + unsatisfactory chapter by Barrett (Univ. Calif. Pubs. V, 253-257, 1910), illustrated by several really fine halftone plates.

Caps Female

The Tlamath Indian females wore on their heads a Closely woven basket which made a very good cap.

Klamath Lake Indians
Fremonts memoirs vol 1
1843

KLAMATHS

BASKETRY(Illus: Open-work tray; Conical burden basket basket with open-work edge).

W.H.Holmes: 6th Ann.Rept.Bur.Eth. for 1884-85:

pp.208--209, figs.306--307, 1888.

Klamath

O. Mason

OREGON AND CALIFORNIA TRIBES.

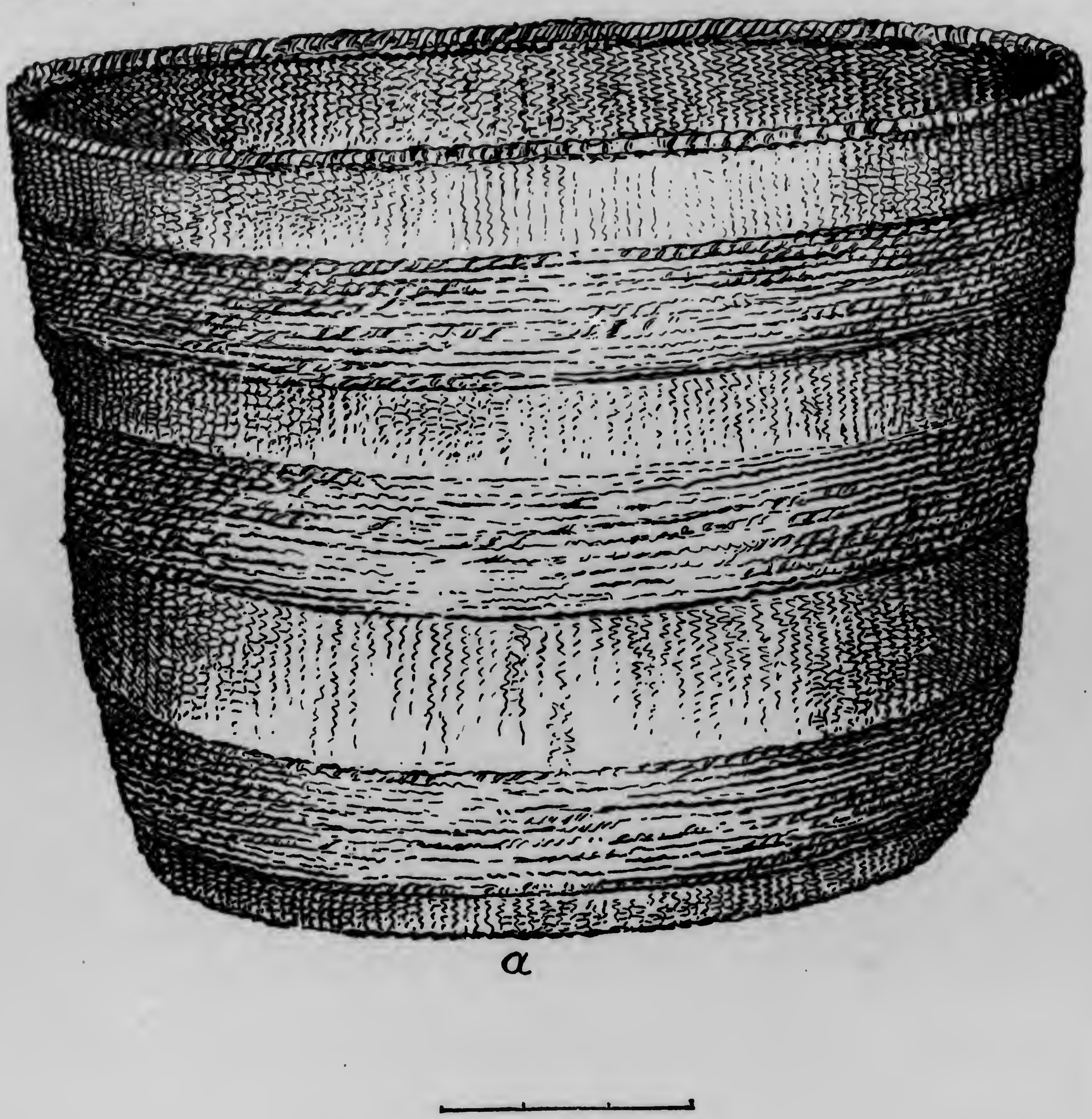
Along the western coast of the United States from Puget Sound to Lower California are many separate stocks of Indians, quite easily recognized by the material and ornamentation of their basketry, but following two fundamental structures—the twined and the whipped coil. Some of these tribes are called Diggers because they subsist on roots, seeds, etc. It would be more reasonable to call them "basket Indians." The Klamath and the McLeod Indians of Northern California use the twined method, making water-tight and flexible baskets of great beauty (Fig. 34). The ornamentation is produced by the alternation of black and white threads in stripes and geometric figures of endless variety (Fig. 35). A very pretty coarse wallet is produced by using vertical rushes for the foundations and twining bands of two or three rows at intervals of a few inches.

The coiled and whipped structure is employed by many tribes throughout California (Figs. 36, 37, from Eel River tribe). In most of them the double coil is used; that is, two rods or osiers are carried around, or an osier overlaid with a strip of bark or yucca (See Tinné Indian baskets, page 294.) The sewing is over both and down under only the upper one of the coil just beneath. Some of the baskets of this area are of the greatest beauty, both in form, texture, and in ornamentation.

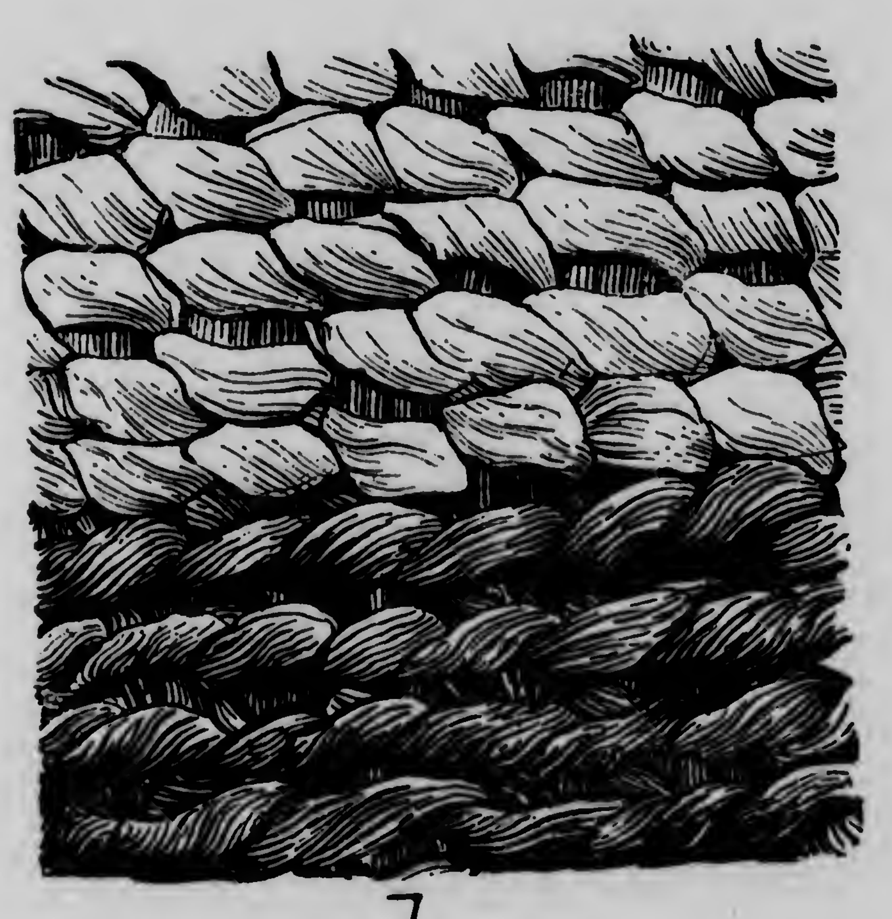
The principal shapes are the inverted truncated cone, the ginger jar, and the shallow dish or tray. From willow twigs and pine roots they weave large, round mats for holding acorn flour; various sized, flattish, squash-shaped baskets, water tight; deep conical ones of about a bushel capacity to be carried on their backs; skull caps, which are also drinking cups, worn by the squaws. They ornament the baskets by weaving in black rootlets or bark in squares, diamonds, and zigzags. (Powers: Cont. N. A. Ethnology, III, p. 47.)

On Tule River long stalks of Sporobolus are used for warps. For thread pine root is used for white, willow bark for the brown, and some unknown bark for the black. The needle is a sharpened thigh-bone of a hawk. (Id., p. 377.)

The Modok women formerly made a baby-basket of willow-work, in shape resembling a tailor's slipper or an old-fashioned watch-holder, and having various devices to shade the face. The warp is of straight rods, the woof consists of bands of twined work, just enough to hold the warp together, most of the space being left open. Some of the Northern California tribes make a baby-basket similar in shape to the Sioux and Cheyenne beaded cradle-boards.



34



35

FIG. 34. Klamath twined basket.

FIG. 35. One square inch of Fig. 34.

PLATE XIX.

(Mason. Basket-work.)

Fig. 36. Coiled and whipped baskets from Hoochnom tribe, made of some species of pliable root. The bottom is started upon a small flat Turk's-head knot of splint ⅜ of an inch in diameter, and continued in a plane outward 4 inches in diameter before any ornament is attempted. The coils are ⅛ inch in cross-section and there are twenty stitches to the inch. There are three pairs of the ornament on the exterior all alike. The harmony of geometric design produced by inverting the triangles on the alternate sides is much more expressive in the specimen where the brown-black ornament is in contrast with the dark wood color of the body. This specimen should be compared with Fig. 56. The patterns and designs in this ware are of great variety and beauty, and the use of beads and feathers much improves their appearance. Collected at Eel River, California, by Stephen Powers, in 1876. Museum number, 21371.

Fig. 37. One square inch of Fig. 36, showing method of coiling with various colored straws.

PLATE XVIII.

(Mason. Basket-work.)

Fig. 34. Twined or plaited flexible basket of the Klamath Indians, made of rushes and straw. The management of the material is precisely as in the Eskimo wallets (Fig. 3). The three elevated bands upon the outside are formed by rows of twine set on externally. The border in this case is formed by binding down the warp straws and sewing them fast with trader's twine. By twining a dark and a light colored straw, two dark or two light straws, and by varying the number of these monochrome or dichrome twines, very pleasing effects in endless variety are produced. Collected at Klamath Agency, in 1876, by L. S. Dyar. Museum number, 24124.

Fig. 35. One square inch of 34, showing the appearance of the body weaving above and of the ornamental twining below.

Baskets : Klamath River

C. Hart Merriam
Papers
BANC MSS
80/18 c

BASKETS

KLAMATH AND TRINITY RIVERS,
CALIFORNIA

Gibbs, in his journal Sept.29, 1851, in Schoolcraft III, in writing of the Indians in the vicinity of junction of Klamath and Trinity rivers, says: "The women are adepts in basket-making of various kinds, as well as the making of thread and ~~twi~~ twine from a species of grass. They also manufacture a very pretty kind of narrow ribbon, by interweaving grass and thread. In this, as well as in their basket-work, they use several colored dyes, apparently of vegetable origin. The same round basket-cap noticed before, is worn by the Klamath women, figures of different colors and patterns being worked into it. . The children are carried in baskets suspended from the head."

--Gibbs, in Schoolcraft, Indian Tribes, III, 142, 1853.

BASKETS

Karok

Mention made of the basket-making of Klamath River Indian women, by Gibbs, in Schoolcraft, Indian Tribes, III, 142,175, 1853.

Dup

Karok

BASKETS

Mention made of the basket-making of Klamath River Indian women, by Gibbs, in Schoolcraft, Indian Tribes, III, 142,175, 1853.

Basketry: Klikatat

C. Hart Merriam
Papers
BANC MSS
80/18 c

Basketry of the Coast and Islands of the Pacific, exhibited April 1896 at the Portland Library, with articles by Col. James Jackson, on Indian art, also articles on baskets of the Klickitats and other articles. 31 pp. Portland, Ore., 1896 $1.75

Am. Anthropologist, Vol. 2 (ns), No. 4. Dec. 1900

for a number of years, but not until the publication of the results of the investigations by Dr Williston and Mr Martin had its situation been known. That the identification is a correct one there seems to be no reasonable doubt; Pueblo architecture in Kansas is intrusive, the indigenes of this region having constructed only grass and earth lodges. The authors may be congratulated on their success in solving this interesting problem.

F. W. HODGE.

Anthropology in Australia.—Early in the summer, says *Nature*, a memorial was submitted to the governments of South Australia and Victoria, praying that facilities might be granted to Mr F. J. Gillen, one of the inspectors of aborigines, and Prof. Baldwin Spencer of the University of Melbourne, joint authors of the noteworthy work on *The Native Tribes of Central Australia*, for the continuance of their investigations into the habits and folklore of the natives of Central Australia and the Northern Territory. The memorial, which was signed by all British anthropologists and many prominent representatives of other sciences, has met with prompt and generous response. The government of South Australia has granted a year's leave of absence to Mr Gillen, and the government of Victoria has provided a substitute for Professor Spencer during his absence from Melbourne. Mr Syme, the proprietor of the *Melbourne Age*, has contributed £1000 toward the ordinary expenses of the expedition. The government of South Australia has also allowed the expedition to make use of the depots and staff of the Transaustralian telegraph for the forwarding and storage of supplies. The explorers start in February, 1901, and it may be confidently anticipated that, if the winter rains make conditions favorable for traveling, they will be rewarded with the same conspicuous success which attended their expedition of three years ago; although the task before them requires even greater tact, since the natives of the Northern Territory are more difficult to deal with than the aborigines of the center, who know Mr Gillen and regard him with the utmost confidence. The tribes of the MacDonnell ranges will be studied even more minutely than before, and afterward the explorers will go toward the Gulf of Carpentaria, along Roper river, and, time permitting, proceed down Daly and Victoria rivers.

Legend of the Klickitat Basket.—The Shade told the first weaver to weave a basket (*tooksi*), so she repaired to the forest and pondered long over her mission. At last, gathering the plant *yi* (*Xerophyllum tenax*), squaw grass, elk grass, pine grass and the red-cedar roots, *noo-wi-ash* (*Thuja gigantea*), she began to weave, and after many, many toilsome days a basket was produced. She carried it to the lake and dipped it full of water, but her heart was stricken with grief when it leaked, and the Shade said to her: "It will not do, weave again—a tight basket with a pattern on it." She sat by the waterside in despair, and as she looked down in the clear depths of the beautiful lake the pattern (*chato-timus*) was revealed to her in the refracted lines she saw; and with new courage she again repaired to the depths of the forest alone and worked until she wrought a perfect specimen of the most perfect type. Other women have learned the pattern all down the ages, but only very few are now left who can weave a perfect pattern and a perfect basket.

The locality where I recorded the story is Lummi island, Bellingham bay, Washington. The pattern referred to is similar to that shown in figure 289, page 199, of the *Sixth Annual Report* of the Bureau of Ethnology.

Mrs R. S. Shackelford.

Osage Indians in France.—I have read with much interest Miss Fletcher's account, in the April–June *Anthropologist*, of the visit to France in 1827 of a party of Osage Indians. She will perhaps be glad to know that a similar visit was actually paid at the French court by a representative of that tribe in 1724–25. The Jesuit priest Beaubois carried with him to Paris several Indian chiefs, belonging to the "Illinois, Missoury, Osage, and Otoptata" tribes; a somewhat detailed account of their reception in France, with addresses made to them, and gifts presented to them, is reprinted from the London *Post Man*, Jan. 27, 1726 ("Upcott Coll., 1, p. 33, N. Y. Hist. Soc."), by the *U. S. Catholic Historical Magazine*, vol. III (1890), pp. 160–166. Mathurin le Petit also mentions the visit of these Indians to France in a letter to his confrère D'Avaugour, dated July 12, 1730; it is published in *Lettres édifiantes*, and reprinted in the Cleveland reissue of the *Jesuit Relations* (R. G. Thwaites, editor); see vol. LXVIII, pp. 203, 205, 213, and 215, and note 25; cf. also vol. LXVII, note 41. Le Petit says that among the Indian chiefs were Chikagou (apparently but a variant of our modern "Chicago") of the Mitchigamias, and Mamantouensa of the Kaskaskias.

Emma Helen Blair,
Ass't Editor of the *Jesuit Relations*.

Ethnology of India.—At the recent meeting of the British Association a committee was appointed to consider the following resolutions: "That in view of the opportunities of ethnographical inquiry which will be presented by the Indian census, the council of the Association be requested to urge the government of India to make use of the census officers for the purposes enumerated below, and to place photographers at the service of the census officers: (1) to establish a

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carried red willow, the bark of which he used in smoking. I examined one of the twigs and was surprised to see that it was not willow. Although the foliage had been all removed, it was evident from the remaining scars that the shrub, unlike the willow, had opposite leaves. For the consideration of a cup of sugar, which in those days was a standard of value on the upper Missouri among tribes that knew nothing of our money, I induced the Assiniboin to take me to the woods and show me the shrub from which he had cut his twigs. He led me in a few minutes to a bush, which I saw at once was *Cornus sericea*, for I had become well acquainted with the species years before on botanical rambles in the forests of the upper Mississippi. I subsequently investigated the subject among other tribes east of the Sierras and always with the same result.

Although travelers and ethnologists are far astray in this matter, the botanists seem to labor under no delusion. In that standard work, Gray's *Manual of Botany of the Northern United States*, we find that the author gives "kinnikinnik" as one of the trivial names of *Cornus sericea;* but he gives no such name to any of the willows.

I have sometimes, but rarely, seen *Cornus stolonifera*, a shrub closely resembling *C. sericea*, culled for kinnikinnik. Dr Gray makes some concession to popular ignorance by giving "red osier" as a trivial name for this species. But osier here must be regarded as a misnomer.

It cannot be denied that these two species of dogwood bear some resemblance to red-barked willow, particularly in the winter, when the leaves have fallen.

I once saw in manuscript an essay by a physician in which he maintained that the freedom from malaria, enjoyed by the Indians of the upper Missouri, was to be attributed to the salicin contained in the willow bark which they smoked.

As I have seen works, by learned scholars, quite recently published, in which this error about willow bark is repeated, I think I should not longer delay in calling special attention to it.

WASHINGTON MATTHEWS.

Klikitat Baskets. — I have been looking over several large collections of coiled and imbricated baskets from the upper Columbia and the Fraser river drainage. These have been called "Klikitats" by collectors; they differ, however, in many respects. First, the foundation of the coil in the genuine Klikitat and many of the Selish baskets is somewhat cylindrical in form, but many beautiful specimens from about the mouth of Fraser river and Sechelt inlet have a flat strip of wood for the foundation, often as much as three-fourths of an inch in width. Between these two extremes there are any number of intermediate forms; but the most beautiful examples are flat and glossy on the outside, because of a thin narrow strip of foundation. Secondly, in the sewing there are differences with reference to the systematic splitting of the stitches underneath by the passing stitch, giving a bifurcated effect. In others, slovenly sewing will produce a careless example of the same bifurcation; but in still others the sewing is done carefully so as to avoid this splitting of the stitch underneath. Thirdly, in genuine Klikitat the bottom is a regular flat coil; the first turn does not extend to the limit of the bottom; but in other examples, especially those that have a wide foundation, the sewing is back and forward and across in perfectly straight lines, as in plowing a field. Fourthly, in the old patterns the bottom rests on the ground, but in others an additional hoop or ring of some kind is sewed on, making a sort of stand, as in a dish or tea-cup. Fifthly, the imbrication on some examples covers only the upper part of the body; the lower part is plain. In others various designs are formed in black, brown, and grass color, and completely cover the body. Sixthly, there is an interesting group of these baskets in which the ornamentation is not imbricated at all, but runs along over and under the stitches after the manner of what is called "beading" in lace work. Practically this beading is the widely distributed "overlaying" on the plain wood of the foundation with colored straw or black, but in these examples it passes over and under so as to create attractive damask patterns.

In trying to find an exact location, ethnic and geographic, for these many varieties, it turns out that the old-fashioned truncated pyramid, round at the corners in close and beautiful workmanship, is found all the way from the headwaters of the Fraser and Thompson to the Strait. In addition to these, the forms differing from the fundamental vary more and more as the river mouth is approached, where the band-boxes and packing-cases of the most recent form take the place of the old-fashioned cooking-basket.

I write this note, not so much to state these facts, as to show my own embarrassment. If any reader of the *Anthropologist* can tell me how to classify the collection of imbricated ware in the National Museum, giving the proper location, tribe, and name to each of the varieties here described, I shall be extremely grateful. O. T. MASON.

An Algonquian Loan-word in Siouan. — In the vocabulary of the "O-maw-haw Language," given on page lxxxi of "Astronomical and Meteorological Records, and Vocabularies of Indian Languages, taken on the Expedition for Exploring the Mississippi and its Western Waters,

Klikitat Baskets

Mrs. Harriet K. McArthur of Portland, Oregon, in a letter to Prof. Otis T. Mason (dated Dec. 11, 1901) states:

"The most absolutely beautiful and perfect baskets I ever saw are owned by a friend who lives near me. They were found & bought for a song by her husband who was fishing on Cowlitz & Lewis Rivers, where he stumbled upon [Indian] settlements. The places are but a short distance from Portland."

Mrs. McArthur says that charcoal & bark dyes are used.

Cherry bark is sometimes used by the Klikitats but not so much as by the British Columbia Indians. The Klikitats occasionally use willow bark, but this shrinks & leaves an ugly stitch. The cherry is always good. She regards the old rose & purple as the most valuable because of their rarity. She has been told that the rose is a berry stain; the purple a root.

Basketry : Kootenay (Kutenai - N. Idaho)

C. Hart Merriam
Papers
BANC MSS
80/18 c

Am. Anthropologist. Vol. 11. No. 2, April-June 1909

ANTHROPOLOGIC MISCELLANEA

Kutenai Basketry.— Neither in G. Wharton James' *Indian Basketry*[1] nor in the late O. T. Mason's comprehensive monograph on *Aboriginal American Basketry*[2] is any basketry of the Kutenai Indians described or figured. In the list given on pages 367–372 of Professor Mason's work as including "the names of those tribes known to collectors as makers of any kind of basketry, especially in North America, together with the linguistic families to which they belong, and their locations," the Kutenai (or Kootenay) are not mentioned, and the collections in the United States National Museum at Washington apparently contain no specimens of their basketry. The Kutenai, however, have manufactured and used a considerable variety of objects and utensils coming properly under the head of basketry. Captain Palliser,[3] who visited the Kutenai country in 1857–1860, mentions their "plates and dishes of basket-work from pine root." In the fifty years that have elapsed since his visit the art of making the water-tight basket of split roots has been almost forgotten by the Upper Kutenai, though still in use among the Lower Kutenai, who are slower in abandoning their aboriginal characteristics than the former have been. One of these root-baskets, collected by the present writer among the Lower Kutenai, is now in the Ethnological Museum of the University of Toronto. It was figured in his Report on these Indians to the British Association for the Advancement of Science in 1892,[4] and appears to be, up to the present, the only specimen of Kutenai basketry on record. The general term for these root-baskets is *yitski*, and from the fact that they were used to hold water in stone-boiling, etc., they have come to be known among the Indians who know some English as "kettles," and the term is now often applied to the corresponding cooking utensils of the whites. The *yitski* was of all sizes, from very small ones (toys perhaps) to some, two feet or more in diameter, used for transportation, storage, and other like purposes. Another sort of wickerwork vessel, or basket, of the Lower Kutenai, is termed *nā̆'hēk*, a name also given to certain "baskets" of birch-bark. The Kutenai also manufactured a conical basket-trap for below the surface ground about the Treasuries, were found many ancient habitations which must be dated 2000 B.C. In a black sandy stratum were found sherds and other earthenware objects, which in their form and incised decoration show clear kinship with pottery found on neolithic sites, "contemporary with Pelops and Œnomaos," says Dr Dörpfeld.

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[1] Second edition, Pasadena, Cal., 1902, 274 pp.

[2] Rep. U. S. Nat. Mus., 1902, Washington, 1904, pp. 171–548.

[3] Journals, etc., London, 1863, p. 90.

[4] Eighth Report on the N. W. Tribes of Canada, London, 1892, p. 23.

AN ANCIENT DUG-OUT

WHAT is perhaps the largest prehistoric relic found in England has just been secured for the Hull Municipal Museum, according to *Nature* for May 27. This is the well-known "dug-out" boat found during excavations at Brigg, Lincolnshire, in 1886. The boat is cut from a single piece of oak, more than 48 feet in length and 6 feet in width — a much larger size than any oak tree living in Britain to-day. With the boat were found many interesting relics, and these have also been presented by Mr V. Cary-Elwes. Mr T. Sheppard, the curator of the museum, has successfully removed the boat to its new quarters, where it forms a welcome addition to the already large series of Lincolnshire antiquities.

FRU SIGNE RINK

WE regret to announce the death, April 19, in Kristiania, Norway, of Fru Signe Rink, widow of the late H. Rink, formerly Danish governor of Greenland and supervisor of the Greenland commerce, and known all over the world for his valuable contributions to the ethnology of the natives of Greenland and the Eskimo people generally. Fru Rink survived her husband many years, and was the author of several little books and other writings on the tales, home life, and traditions of a people with whom she had a partial connection by blood. Probably no one in Europe had a more intimate knowledge of their character, though it was with difficulty she could be persuaded to the publicity of authorship. Personally she was of a most kindly, hospitable, and vivacious disposition, and her death will leave sorrow in many hearts. A daughter resident in Kristiania survives her. — W. H. DALL in *Science*.

fish, known as *yā'kā*, the inverted cone in the center being called *yā'kā nā'na*, i. e. little *yā'kā*, and also *ā'qkiʟwī'is yā'kā*, i. e. "the heart of the *yā'kā*." In connection with the *yā'kā* was used a sort of dam of wickerwork and sticks termed *āqk'wū'kǫō*. The grass bags of the Nez Percés were also known to the Kutenai at *ātsōt*. From the reed or rush known as *tā'nāʟ* the Kutenai used to make simple mats, with which they covered their lodges. Palliser says (p. 161), in reference to the flat and swampy land to the south of Flatbow (Kutenai) lake: "From these swamps also the Kootanie Indians obtain the klusquis or thick reed, which is the only article that serves them in the construction of their lodges, and the klusquis is an article of barter with them to the other tribes, whose lands do not produce this necessary." That the Kutenai, at this time, possessed only "rush lodges," is, however, not correct, as indeed appears from another passage in the *Journal*, when we read (p. 95): "We came upon a few recently deserted tents of the Kootanie Indians; these, unlike the buffalo-skin lodges of Indians on the Eastern side of the Rocky Mountains, are formed of flat boughs of the cyprée and pruche, and are covered with birch-bark."

ALEXANDER F. CHAMBERLAIN.

The Pan-American Scientific Congress, held at Santiago, Chile, December 25, 1908, to January 5, 1909 reached the following agreement with reference to ethnological museums and the study of anthropology, which will prove of interest to all students in the Western Hemisphere:

Ethnological Museums. — The Pan-American Scientific Congress agrees:

(1) To recommend to the governments of the American republics the desirability of building in each geographic zone, ethnological museums in order that the existing archeological material may be increased and that the investigations in this field be encouraged.

(2) To solicit from the governments of these republics the adoption of the resolution agreed upon by the scientific congress at Montevideo in which it is urged that the objects of ethnologic value found in old cemeteries, etc., be declared public property.

(3) To recommend to these governments to regulate the manner in which excavations may be made, so that they may be made only by persons with proper authority.

Study of Anthropology. — The Pan-American Scientific Congress recommends the adoption of the following steps in order that the study of anthropology may be furthered:

(1) The founding of a chair of anthropology in the universities where such chair does not yet exist.

(2) Elementary studies of anthropology should be added to the study of natural sciences in secondary schools.

(3) An office of anthropological measurements should be established in every school, and the data obtained should be published periodically.

Shell Embroidery from Florida. — The curious example of shell-work shown in figure 66 is preserved in the Pitt-Rivers Museum at Oxford, England. It was formerly in the Ashmolean collection.

The specimen is said to have been collected in Florida about 1865, but nothing more is known of its history. Only one other piece of work of a similar nature can be traced by the writer — the unique piece in the Ashmolean Museum bearing the label "Pohatan, King of Virginia's Habit," which has already been described and figured in this journal (N. S., 1907, vol. 9, p. 38, pl. V). The decoration of the Virginia specimen is formed of the small shell *Marginella nivosa*, which differs

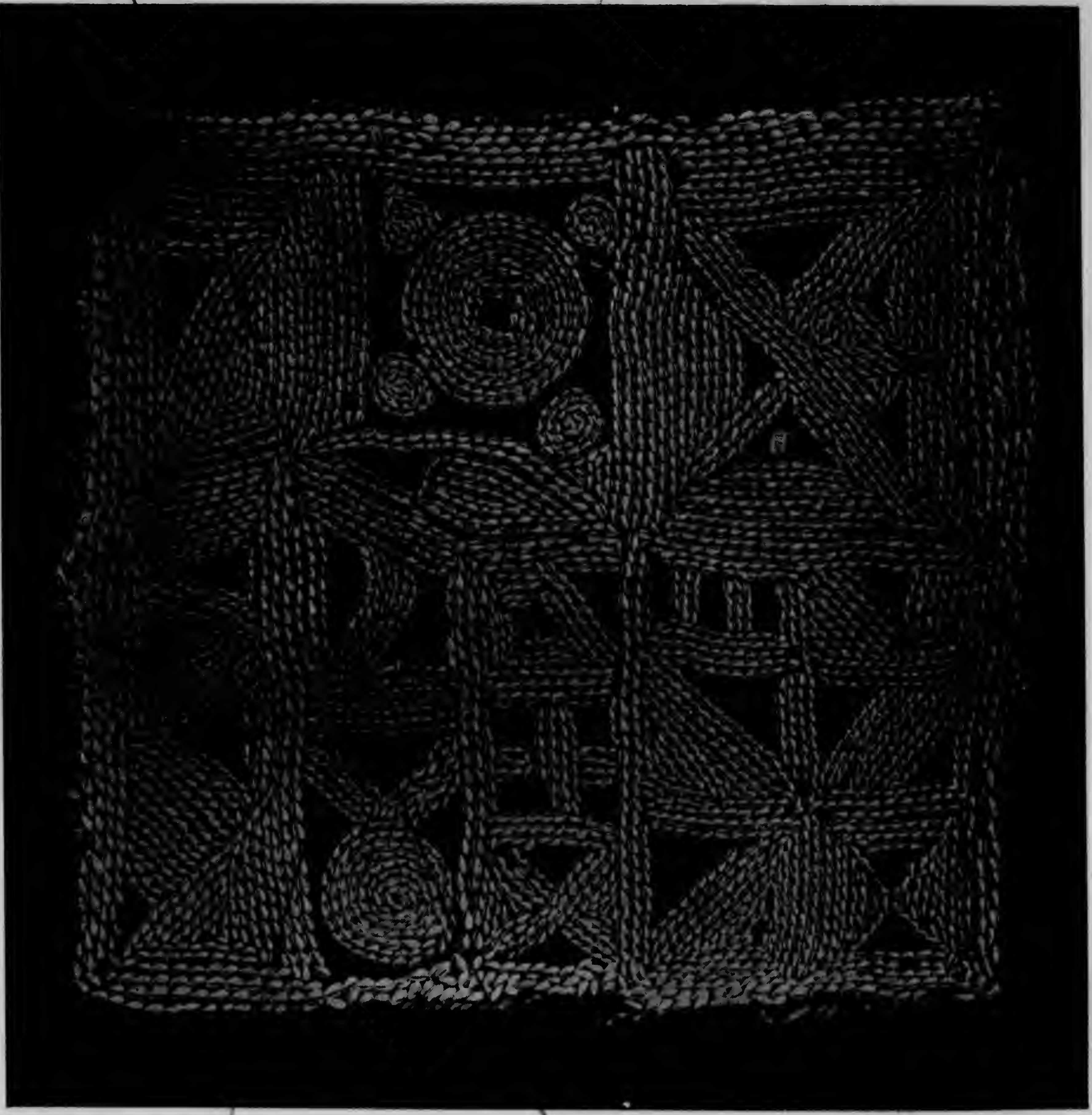

FIG. 66. — Shell-embroidered fabric collected in Florida, 1865.

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ANTHROPOLOGIC MISCELLANEA

American Anthropological Association Meeting. — The annual meeting of the AMERICAN ANTHROPOLOGICAL ASSOCIATION will be held in Boston, December 27, 1909, to January 1, 1910, in affiliation with Section H of the American Association for the Advancement of Science and the American Folk-Lore Society.

A Kutenai Berry-basket. — In a recent number of this journal, Professor Chamberlain, in speaking of the Kutenai Indians, states that all writers treating of American basket-makers have overlooked the basketry of this tribe. In this connection a little Kutenai berry-basket in the collections of the American Museum of Natural History may be of interest.

This basket is of the coiled type, with a surface partially covered by imbrication, and comes from a tribe inhabiting the northeastern boundary of the large territory where imbricated coil is practised. This large area is situated in southern British Columbia and northwestern United States, and is occupied by a number of tribes from the Shahaptian, Salish, Kitunahan, and Athapascan families. It is, so far as is now known, the only locality in which baskets are imbricated — a process which needs no description here, as a full account is found in Professor Mason's work.[1]

Excluding Kutenai baskets, the area of imbricated basketry divides itself into two groups — a northern and a southern. Baskets from the southern group are mostly of inverted truncate-cone shape, of greater height than width; the designs are heavy, covering the whole field; and the edge is finished with a false braid. In contrast with this, baskets of the north are more generally of trunk shape and not of greater height than width; the designs are less heavy; and the edge is made by the last row of regular coiling.

The shape of the Kutenai berry-basket in question, as well as the small "kettle" figured by Professor Chamberlain in his report on this tribe in 1892,[2] and which strongly resembles the berry-basket here illustrated, would exclude the Kutenai from either of the basketry regions mentioned. Its design, however, in some ways suggests the design of the

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[1] Aboriginal American Basketry, *Rep. U. S. Nat. Mus. 1902*, p. 255, 1904.

[2] *Rep. B. A. A. S., 62d Meeting, 1892*, p. 545, 1893.

Thompson River Indians, a tribe of the northern group; while its edge is also characteristic of the basketry of the same region. In addition to these features of similarity, the berry-basket has bands of an ornamented overlay, occasionally found on baskets only of the northern tribes, and usually accompanying imbrication.

Imbrication is always constructed on a coiled technic, frequently on a bifurcated coil — that is, one in which the binding element of any one round pierces or splits the binding element of the previous round. This bifurcation admits of two variations: (1) the binding element may be so guided as to produce vertical lines of bifurcate units on the body of the basket or corresponding stripes on the cover and base, or (2) the binding element may be allowed to take its course without special regard to this effect. The first variety, frequently called braid bifurcated coil, is the technic of the Kutenai berry-basket as well as that of Chilcotin and some of the Shuswap[1] coiled ware.

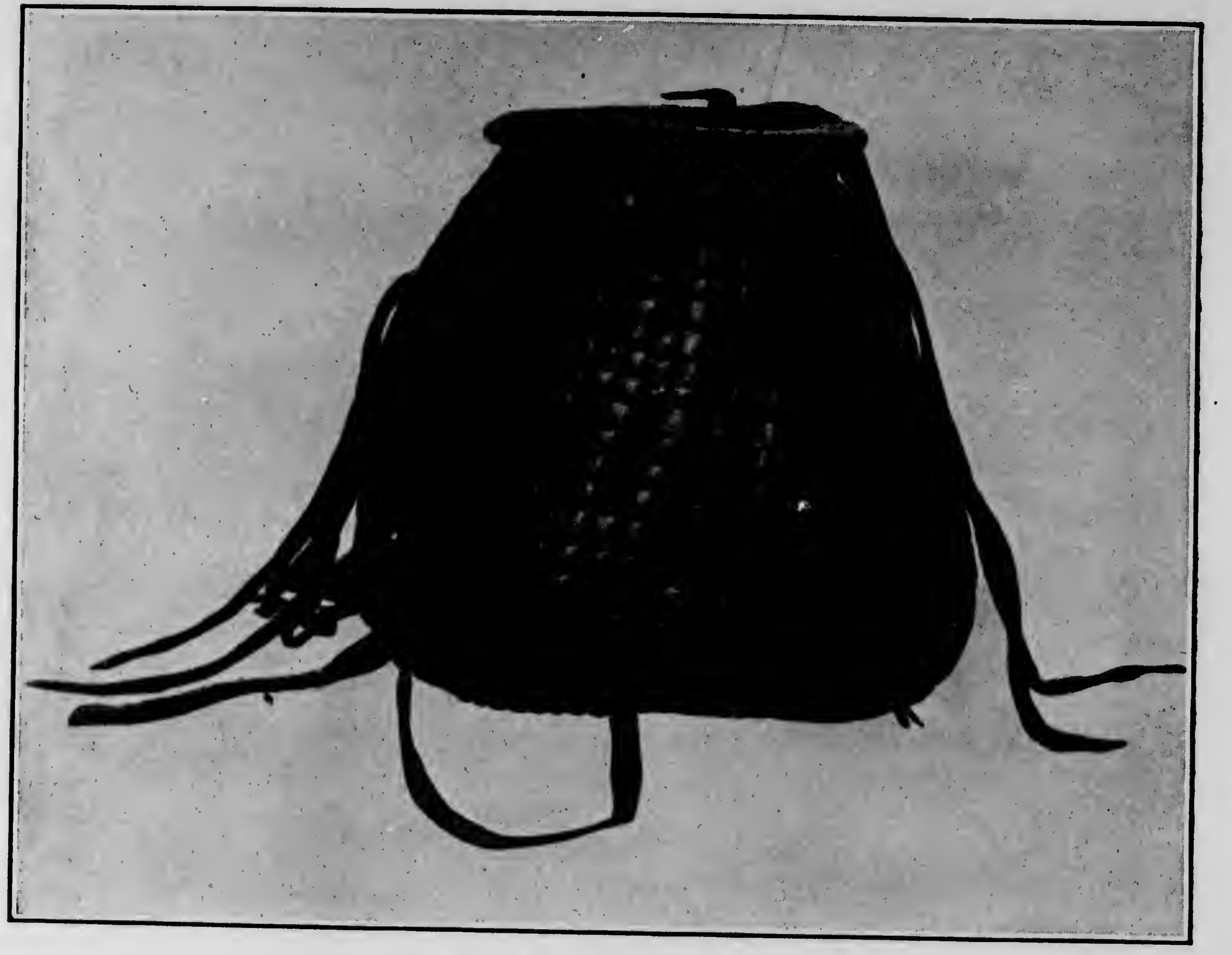

FIG. 99. — A Kutenai berry-basket.

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[1] James Teit, The Shuswap, *Mem. Am. Mus. Nat. Hist.*, vol. IV, p. 490.

Either variety of bifurcated coil may be imbricated, but the second only — the braid bifurcation — admits of the kind of ornamental overlay found on the berry-basket. The accompanying illustration (fig. 99) shows two vertical bands of imbrication and overlay: these alternate about the basket. The overlay, which is styled "beading" by Mason,[1] consists of a horizontal strip of material, usually cherry-bark or squaw-grass, laid over the coiling and caught under every other turn of the binding element. Ornamental beading has been found occasionally on baskets said to come from the interior Salish, the Thompson and Fraser River Indians. A careful study of this point would no doubt result in a definite knowledge of just which tribes practised beading, or to what extent the distribution is due to trade. Such a study would also throw light on the frequency of the technic of beading among the Kutenai.[2]

A similar overlay is found in northeastern Africa, where there exists a great bifurcated-coil area. On the African basket, however, a stiff band is used as the overlay, and is caught down every three or four turns by a binding element of thin fiber. The difference in materials gives the overlay the appearance of strips crossed at times by lacy braidings.

Another style of overlay, found among the Lillooet, is based on the irregular variety of bifurcation and consists of extra strips caught under the binding element in a somewhat irregular order.[3] This repeats itself in more exact pattern on coiled baskets of the Congo basin and the headwaters of the Zambesi river.

MARY LOIS KISSELL.

AMERICAN MUSEUM OF NATURAL HISTORY
NEW YORK

~~**Measurements of Chukchis.** — Through the courtesy of Mr J. A. Gorman opportunity has been afforded to examine anthropometrically twenty-one maritime Chukchi, forming part of an exhibition of Siberian native life to be shown at the Alaska-Yukon-Pacific Exposition in Seattle. These people are from two villages, Nunyamo and Yandanga, which correspond to Dr W. Bogoras's Nuna'mun and Yanrañai, situated between Indian Point and East Cape, as given on page 30 of volume VII of the Publications of the Jesup North Pacific Expedition.~~

~~The averages obtained agree closely with the summaries given of a~~

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[1] Op. cit., fig. 55.

[2] Kutenai baskets are among the collections of the Field Museum of Natural History, and some other American museums also may possess them.

[3] James Teit, The Lillooet, *Mem. Am. Mus. Nat. Hist.*, vol. IV, fig. 69*b*.

Name	Age	Sex	Stature	Reach	Length Head	Breadth Head	Chin to Nasion	Breadth Face	Length Nose	Breadth Nose	Strength Right Hand[2]	Strength Left Hand[2]	Color[4]	Reach Index	Cephalic Index	Facial Index	Nasal Index
1. Onto	55	M	1650	1700	200	153	128	150	60	43	27	26	24	103 0	76.5	85.3	71.7
2. Onqaurigon	45	M	1770	1770	198	151	121	150	53	40	43	40	24 R	100.0	76.3	80.7	75.5
3. Derma	45	M	1660	1700	194	149	131	139	56	36	45	40	24—25	102.4	76.8	94.2	64.3
4. NekeLku	45	M	1625	1640	195	156	109	141	40	38	—	32	24+	100.9	80.0	77.3	95.0
5. Qumontorio	35	M	1655	1680	191	156	110	148	48	39	44	•	24 R	101.5	81.7	74.3	81.3
6. Joe Cook	35	M	1600	1620	188	158	112	144	51	39	44	35	25—	101.3	84.0	77.8	76.5
7. To'omo	30	M	1690	1710	191	152	116	143	48	40	42	35	25—	101.2	79.7	81.1	83.3
8. Paot	28	M	1610	1630	191	152	123	140	47	37	44	42	24—R	101.2	79.7	87.9	78.7
9. Omqin	21	M	1640	1710	193	153	120	137	49	40	44	37	25 B	104.3	79.3	87.6	81.6
10. Anqautau	16	M	1570	1590	180	147	107	140	44	35	30	29	25 B	101.3	81.7	76.4	79.5
11. Ta'ayorgi	16	M	1590	1565	198	157	120	146	48	40	40	38	25—	98.4	79.3	82.2	83.3
12. Onqau	12	M	1460	1460	172	146	108	132	44	30	26	22	24 R	100.0	84.9	81.8	68.2
13. GeLauwi	11	M	1420	1440	181	145	111	129	43	35	22	17	24	101.4	80.1	86.0	81.4
14. Dai'ulutuL[1]	7	M	1180	1150	180	139	88	116	34	32	10	9	24 R	97.5	77.2	75.9	94.1
15. BāLtoñau	50	F	1440	1505	180	143	101	139	39	36.5	20	15	25—	104.5	79.4	72.7	93.6
16. Wentuña	40	F	1560	1590	181	145	113	138	47	39	24	20	24	101.9	80.1	81.9	82.9
17. MuLuña[1]	30	F	1520	1560	188	154	113	140	38	37	23	20	[5]	102.6	81.9	80.7	97.4
18. Gum'ot	25	F	1620	1670	186	154	108	147	46	38	26	31	24—25	103.1	82.8	73.5	82.6
19. Kuowauw	22	F	1560	1600	181	146	114	140	45	39	23	25	24	102.6	80.7	81.4	86.7
20. A'tuña	18	F	1590	1520	176	150	104	134.5	42	39	23	16	24—	95.6	85.2	77.3	92.9
21. Kuku'k	11	F	1400	1380	181	146	101	130	38.5	34.5	17	14	24--	98.6	80.7	77.7	89.6
AVERAGE 9 MEN			1656	1684	193.4	153.3	118.	143.6	50.2	39.1	43.7[3]	37.3[3]		101.8	79.3	82.9	78.7
AVERAGE 6 WOMEN			1548	1574	182	148.7	108.8	139.8	42.8	38.1	23.2	21.2		101.7	81.7	77.9	89.4
AVERAGE 21 PERSONS														101.1	80.4	80.7	82.9

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[1] Half-blood.

[2] Kilograms.

[3] Seven men below age 50.

[4] +, darker; —, lighter; R, redder; B, less red.

[5] Too light and reddish to be compared with standard.

Kutenai Basketry

Alex. F. Chamberlain. Am. Anthrop., vol. 11 (eleven) no. 2, 318-319, 1909.

California Basketry and the Pomo

By A. L. Kroeber. Am. Anthropo. vol. Eleven, 233-249, 1909.

BASKET WOVEN OF WATER SNAKES

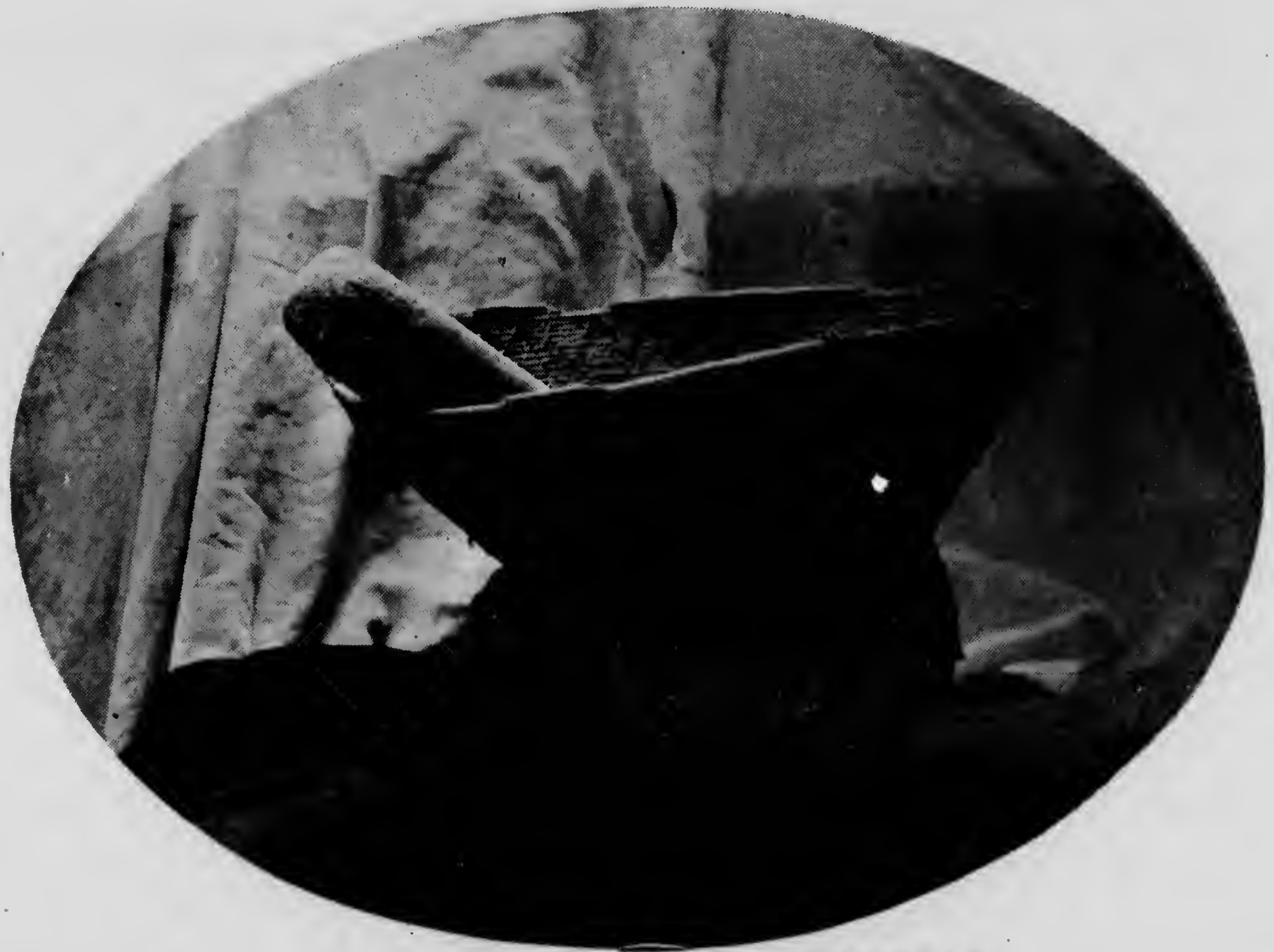
The Kootenay Indians of northern Idaho and adjacent parts of southern British Columbia have a tradition that runs as follows: "Once on a time, they say, there lived on the banks of the Fraser River a bad woman who caught young children and ate them, carrying them off in a basket of woven water-snakes. One day she caught a number of little children, and carried them back into the bush in the basket. The children peeped out of the basket, and saw her digging a pit, and making stones hot in the fire, and they knew she was going to cook them as the Indians cook their meat, so they plotted together what they would do. By and by the old hag came to the basket, lifted them out, and told them to dance around her on the grass, and she began putting something on their eyes so that they could not open them. But the elder children watched their opportunity; and while she was putting hot stones into the pit, all rushed forward toppled her over, and piled the fire in the pit on top of her till she was burned to ashes. But her evil spirit lived after her, for out of her ashes, blown about by the wind, sprang the pest of mosquitoes."

Rev. E. F. Wilson, Journal Am. Folk-Lore, Vol. 3, No. 8, p. 12,
March 1890.

Basketry : Luiseno

C. Hart Merriam
Papers
BANC MSS
80/18 c

March 1901.



CALIFORNIA INDIAN BASKET-MORTAR.

Baskets purchased by me from Luiseños by bands & families

Rincon

Pasquala, wife of Affalonia Amish:
1 Batéa; 1 Corita; 1 small Guarita; 1 small chél-koot

Carma Ñea-see-cut: 1 Batéa

Felicida Calac: 1 fine Batéa (large & handsome)

Maria Fabiana Tapada: 1 very old corita

Pauma

Encarnacion Pauwal: 1 fine old cora; 1 splendid old Batéa
also a fine old 3-legged metat

Rosalia Calac: 1 very handsome small Guarita

Maria Benita Dispierta: 1 fine tall Guarita
(mother of Trinidad)

La Jolla

Florida Majel (angel): 1 Batéa (with simple black ring)
Ülaria Suvish: 1 Guarita (with 4 deer)

Cuca (Letrero)

Maria Trujillo: 1 very old worn out cora (large)
Na-nu-ya (daughter of Maria Trujillo): 1 very old Guarita made by grand(mother
Maria Ignacia (wife of Ward): 1 Batéa; 1 superb Guarita.
Carma Albaños: 1 glorious cora; 1 good shallow cora;
1 very old corita; 2 charras

BASKET MAKING AMONG THE LUISEÑOS.

Baskets and Basket-making.- Sparkman: Culture of Luiseño Indians. Univ.Calif. Pubs.Am.Arch. & Ethn. Vol.8, p.204-205, Aug.7,1908.

BASKET MAKING AMONG THE LUISEÑOS.

Baskets and Basket-making.-- Sparkman: Culture of Luiseño Indians. Univ.Calif. Pubs.Am.Arch. & Ethn. Vol.8, p.204-205, Aug.7,1908.

Basketry : Me-wuk

C. Hart Merriam
Papers
BANC MSS
80/18 c

MEWWAH INDIANS OF YOSEMITE VALLEY

Miss Gordon Cumming, in her book entitled Granite Crags, pictures the Yosemite Indians as she saw them in May 1878. She gives a sketch of an Indian camp on the banks of the Merced, showing several of their picturesque conical bark huts - leaving the bark off, however, and showing only the poles of the frame work, which in the picture are much too large. She states that they all have a thick mop of unkempt, long, lanky black hair. The men sometimes wear long braids; the squaws cut theirs across the forehead, in a fashionable fringe. (Pages 133-4)

"They carry their babies slung over their shoulders, in wicker cradles, the whole weight being supported by a strap passed across the maternal forehead. The cradles consist only of a flat back of basket-work, with a flap down each side, and a projecting hood shaped like that of a perambulator, to shield the head of the little papoose from the sun......The creatures look just like mummies, and gaze forth at the world with dark eyes, as solemn and unresponsive as if they already realized their heritage of woe.....When the mothers are busy, the papoose in its cradle is suspended, like some odd parcel, from the branch of a tree, beside the drying bear-skins." (135-6)

She describes their huts as covered with long strips of thick pine bark, piled up like a pyramid, and with flaps of deer skin hanging curtain-like for doors, and various old skins pegged down over the bark to keep out the wind. (136-7)

She describes, very imperfectly, the tall cylindrical wicker-work acorn caches, which she states are invariably found near the houses. She also describes the process of pounding and leeching the acorn meal, though she failed to appreciate just what they were doing or how they were doing it, and did not realize that the leeching was for the purpose of washing the bitter out of the flour. She also saw them cook in baskets by means of hot stones. (139-140)

C. F. Gordon Cumming. Granite Crags.
133-141. 1884.

Basketry: Midoo

C. Hart Merriam
Papers
BANC MSS
80/18 c

Necenon – Nashville Mrs Franklin

Bowl basket bought (rounded middle-size bowl) – Pul-lus = name of 3-rod bowl.
Design much black fern – diamonds &c
Body material willow root –
Design " brakefern root.

Baskets

The Oleepas Indians manufactured but few articles and in these they exchibited considerable ingenuity. The baskets made of willow and perfectly water tight and are of the different sizes that may be required.

Oleepas Indians
Feather River 20 miles
above Marysville 1854
Delano Life accross the
plains

Am. Anthropologist, Vol. 2 (NS), No. 2. June 1900.

BASKETRY DESIGNS OF THE MAIDU INDIANS OF CALIFORNIA[1]

By ROLAND B. DIXON

The baskets from which the accompanying designs are taken were collected among the northern portion of the Maidu Indians of California, during the summer of 1899. The region has been of late years more or less thoroughly scoured for baskets by various local dealers, and by several traveling salesmen, who have become victims of the " basket craze." A considerable number of old baskets of very good workmanship were found, however, and new ones made for trade, and for the annual " burnings " held in memory of the dead, were numerous. The materials of which the baskets are made varies somewhat from place to place, and with the kind of basket. The large pack-baskets, conical in shape and with a capacity of a bushel or more, are generally made of the smaller twigs of the maple or willow, the roots of the yellow pine, and the stems and roots of the common brake (*Pteris aquilina*). The soup baskets and smaller saucer-like baskets are finer in texture and weave, and are made of maple, redbud, and a sort of grass or sedge known as *tsī'takīm*. In the lower foot-hills and in Sacramento valley, willow is used a little more commonly than in the higher Sierra, and the twigs and wood of the "basket-wood" are used in place of or with the redbud. The patterns are either in red or black, the redbud and " basket-wood " being used for the former, and boiled pine-roots or brake for the latter. The soup baskets and tray-like baskets are of the variety known as "coiled"; the large pack-baskets, on the other hand, being "twined."

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[1] Published by authority of the Trustees of the American Museum of Natural History. The designs illustrated are from specimens in that Museum.

contents and are now being installed with purely anthropologic collections. Hall 9, one of the four largest in the building, is already installed with the Egyptian collections, while Hall 8 and the hall made vacant by the transfer of the Egyptian collection are to be devoted to the continually increasing collections illustrating the culture of the more primitive non-American races.

The two halls devoted to the ethnology of the Northwest coast of America have also been dismantled, and the collections have been carefully examined and the objects compared with collectors' original lists, all preparatory to a reinstallation in new cases in the same halls, to which will be added four ethnic groups, for which casts have already been made, illustrating certain phases of the domestic and religious life of this very interesting and complicated region.

Among the improvements which are to be made in the near future, provision is already made for the reinstallation of the contents of Ayer Hall (devoted to the tribes of the Great Plains) in new cases and with the addition of three illustrative ethnic groups, for which casts for one of the Cheyenne are already made, and the complete overhauling of five halls, devoted to Old World ethnology, with the expansion and reinstallation of their contents into seven halls.

With the changes and improvements noted above an accomplished fact, the exhibits which comprise the department will be classified according to locality or people; they will be in plain, simple, substantial cases, safe from the ravages of dust and moth. But the work of the department will not be finished, for, has not Prof. G. Brown Goode declared that a finished museum is a *dead* museum? It is recognized that there are vast regions of America, and even one entire great continent and many regions of other continents, which are but poorly represented or not represented at all, and to these regions must be directed the energies of the future, if the high educational objects of the Museum are to be adequately fulfilled.

In the series of forty baskets nearly two dozen different designs are used. For about twenty of these satisfactory explanations have been obtained up to the present, and these may be divided for convenience of treatment into three classes — animal designs, plant designs, and those representing objects such as arrowpoints, mountains, etc.

One of the simplest and clearest of the many designs belonging to the first group is that known as fish-teeth (figure 8). The execution of this pattern is rather irregular, and it is somewhat difficult to determine whether it was intended to have the cross-bars opposite each other or alternating. Looking at the basket from below, the resemblance to the wide open mouth of a fish is rather striking.

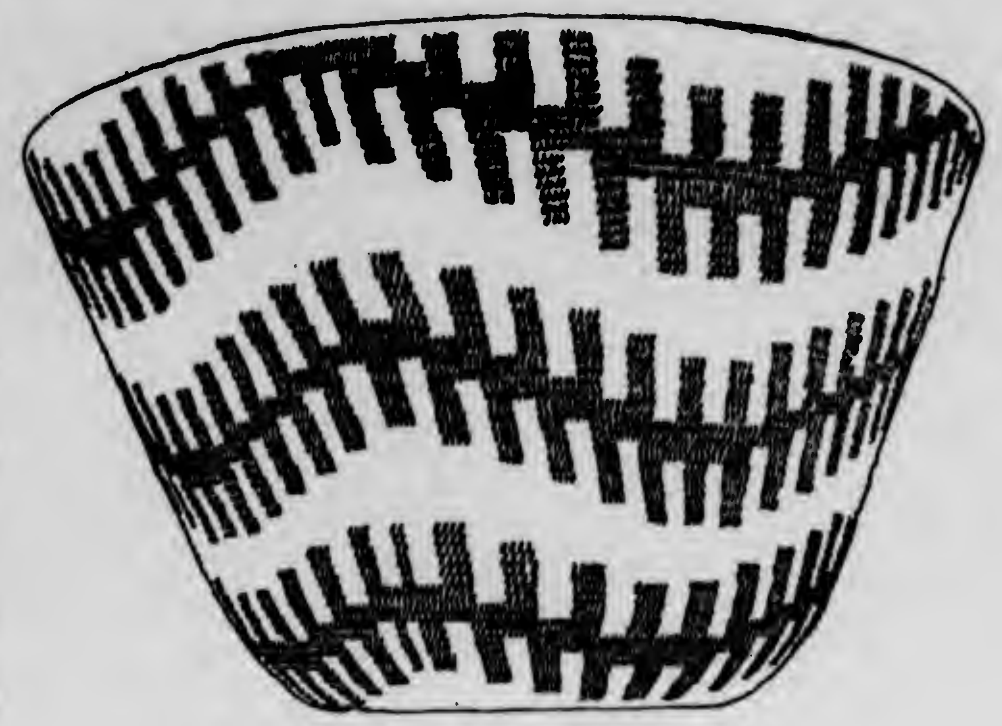
FIG. 8—Fish-teeth (Cat. No. $\frac{50}{198}$).

A little less obvious in its meaning is the earthworm on a basket from the same locality as the last. In this (figure 9) the worm is represented by a succession of parallelograms, linked together by the corners, to form a sinuous chain running around the basket. The separate parallelograms here are said to stand for the segments of the earthworm's body.

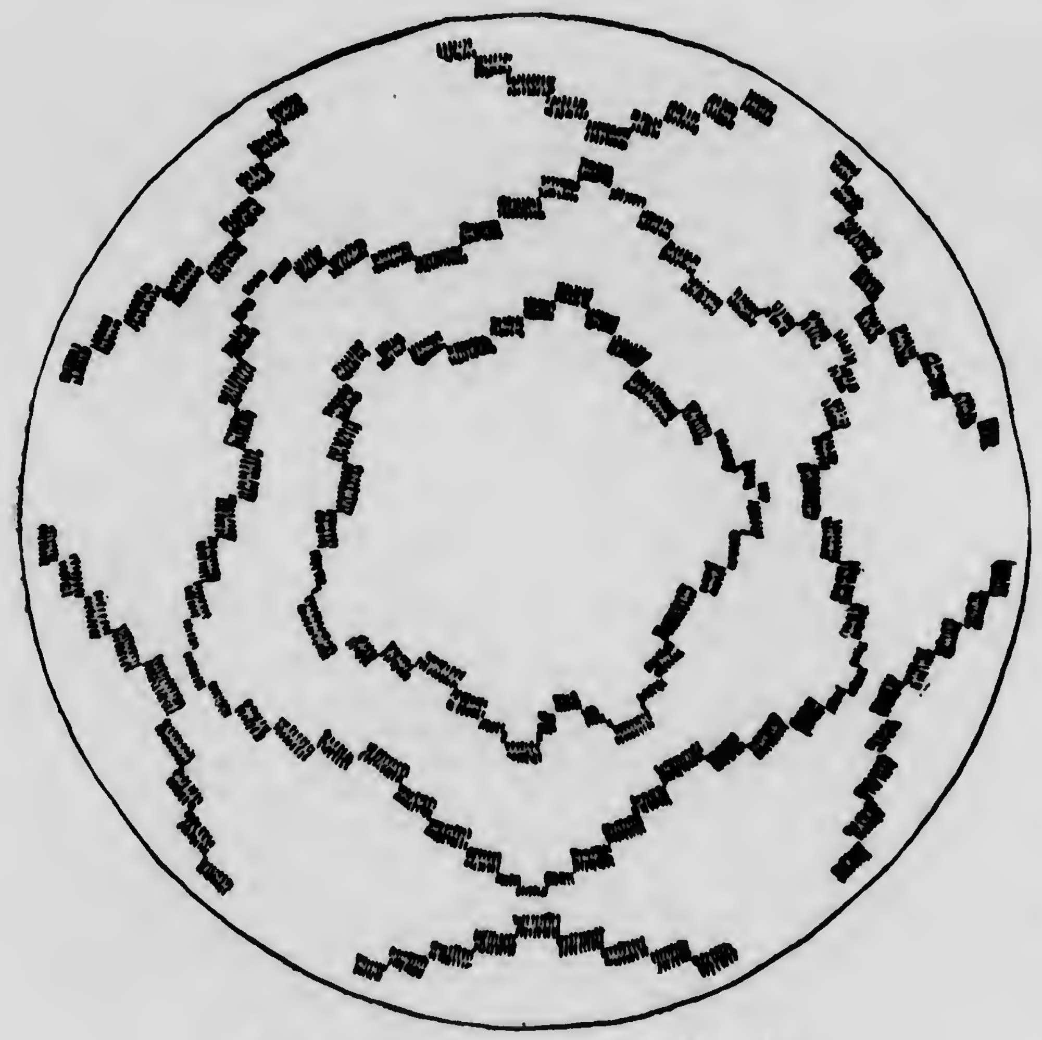
FIG. 9—Earthworm (Cat. No. $\frac{50}{198}$).

Of very frequent occurrence on baskets from Sacramento valley and the foot-hills is the design representing the quail (figure 10). In this the characteristic feature is the plume on the quail's head, shown here by the vertical square-tipped appendices to the parallelograms which are meant for the bodies of the birds. The quail-plumes themselves are used at times in the decoration of the feather-baskets, being woven in while the basket is being made, and standing out all over it when done. The use of the bird's plumes does not, however, seem to have been restricted to baskets which had the quail design.

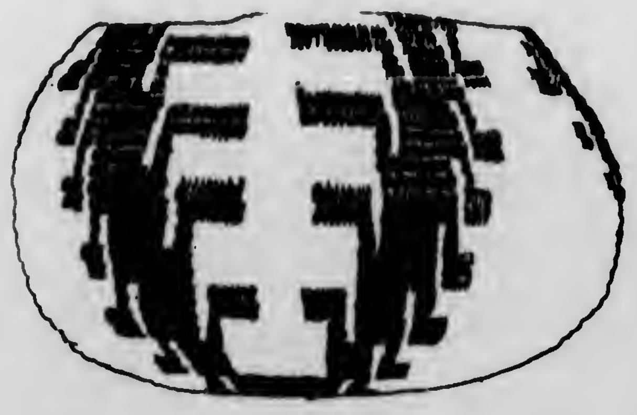
FIG. 10—Quail (Cat. No. $\frac{50}{180}$).

Two other designs are representations of birds, the "geese flying" and the "duck's wing." One form of one of these designs (figure 11*c*) is apparently meant for a flock of geese in flight, their triangular order being well shown in the arrangement of the points of the design. The other two forms (figure 11*a*, *b*), said also to be "geese flying," are not quite so clear as the first. That numbered 11*b* is curiously like the quail pattern already described, except that the appendices are triangular instead of square; it is possible that these may refer to the feet of the goose seen just as the bird lights (?). The design known as the "duck's wing" (figure 12) is more or less doubtful in its meaning. It is said to signify the patch of white seen on each side of the bird.

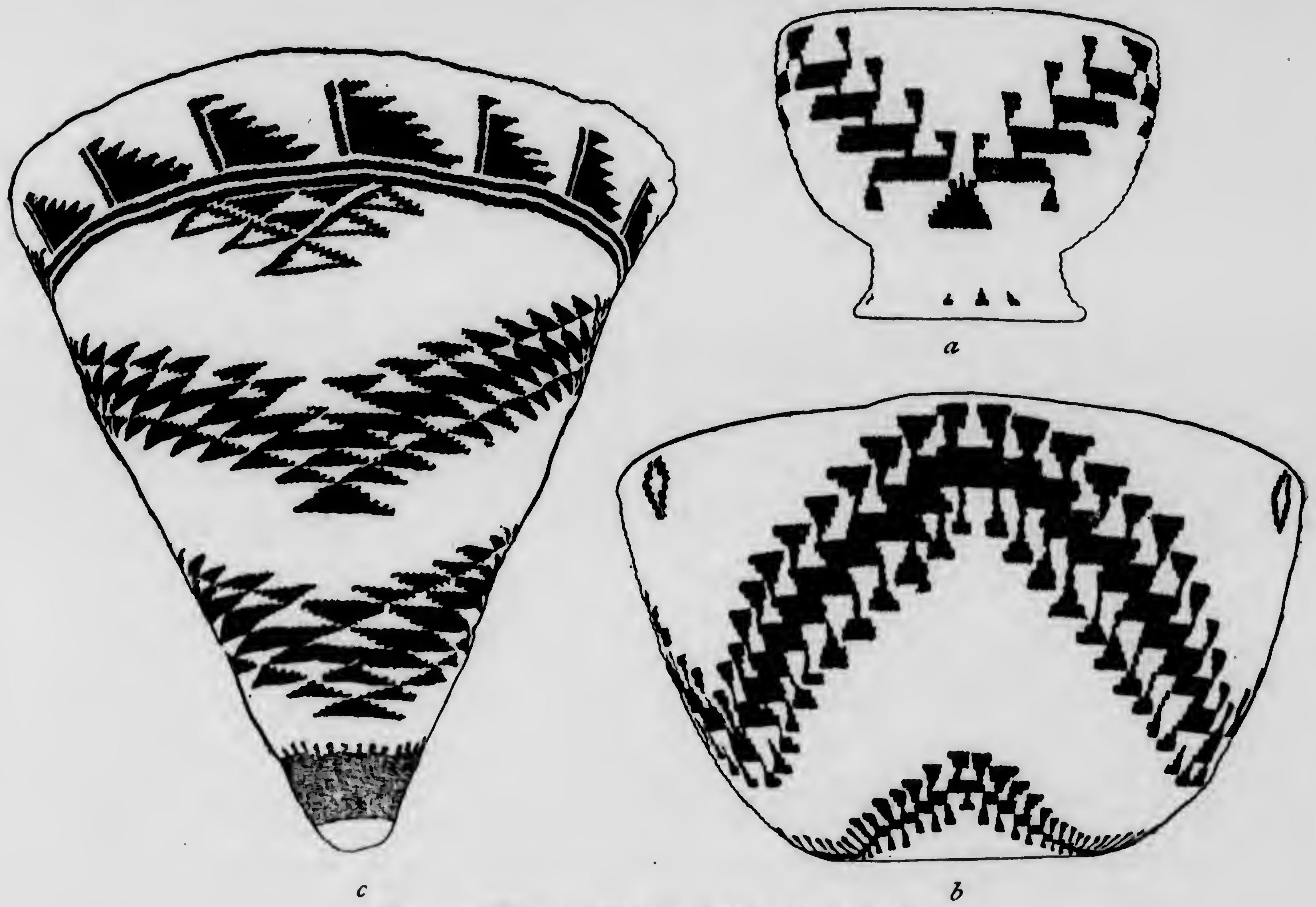

FIG. 11—Flying geese (Cat. Nos. $\frac{50}{553}$, $\frac{50}{178}$, $\frac{50}{557}$).

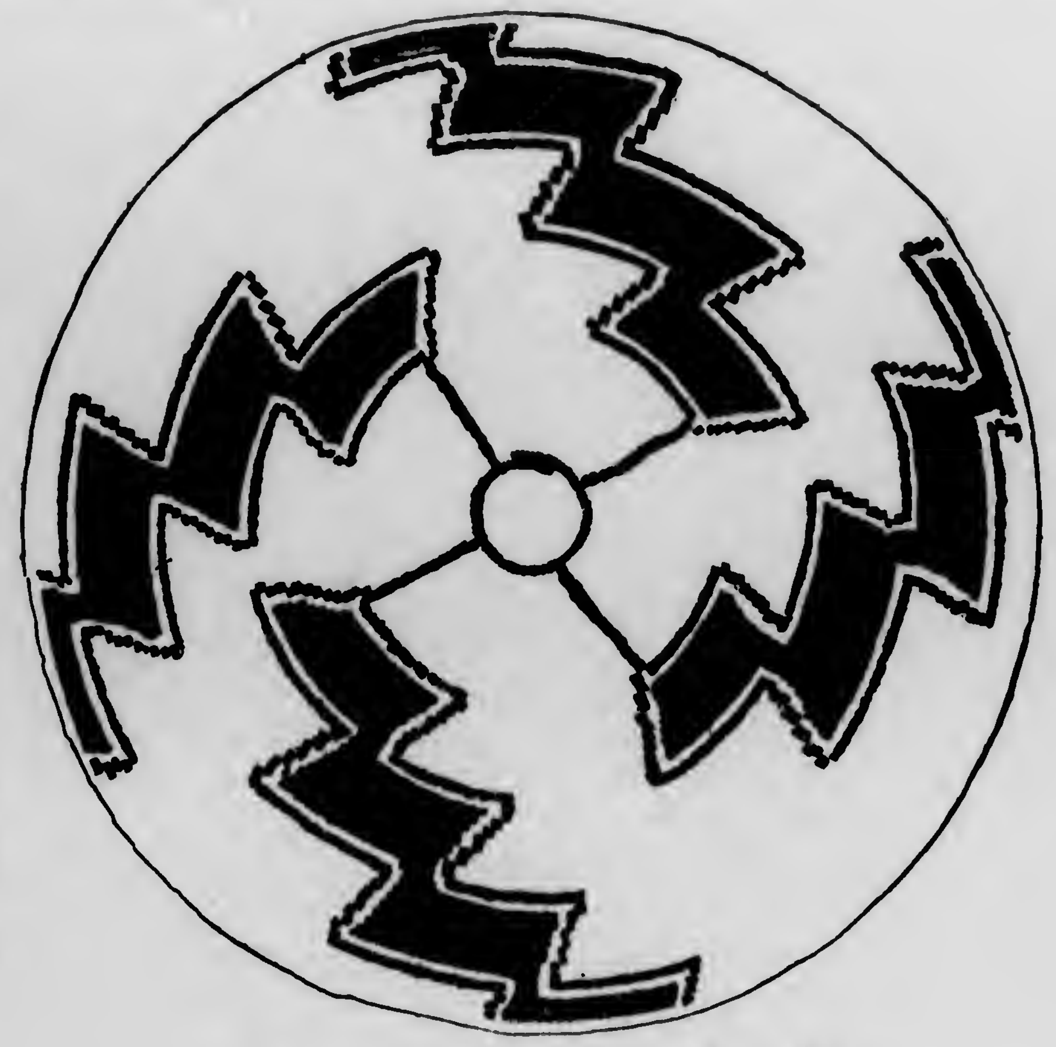
Fig. 12—Duck's wing (Cat. No. $\frac{50}{558}$).

Very clear in their meaning are the designs representing the "thousand-legged worm" and the racoon. The millipede or "thousand-legged worm" (figure 13) is shown by a broad band of solid color running in a zigzag around the basket and provided all along both edges with a great number of small triangles attached by short narrow lines, forming thus a sort of fringe. These are, as might be supposed, the many feet of the millipede. The characteristic feature of the racoon design (figure 14) is in the peculiar curve of the band of color which runs around the basket. This is said variously to stand for the stripes on the animal, or for the *os penis*; in either case the intent of the pattern is clear.

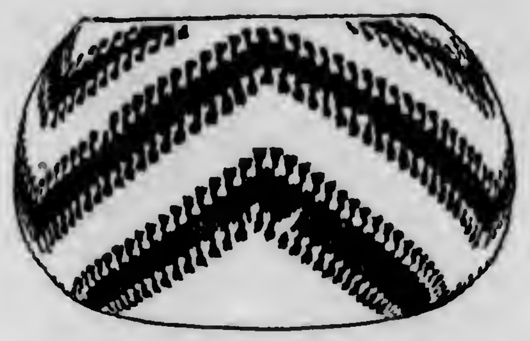
FIG. 13—Milipede (Cat. No. $\frac{50}{288}$).

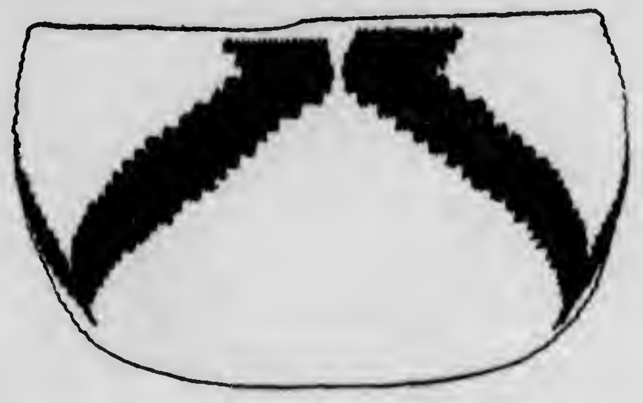
FIG. 14—Racoon (Cat. No. $\frac{50}{567}$).

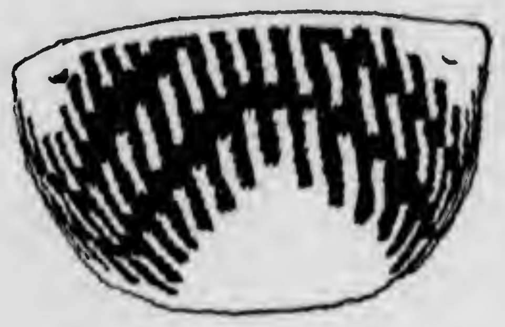
FIG. 15—Grasshopper leg (Cat. No. $\frac{50}{540}$).

Rather less realistic than the foregoing designs is the grasshopper pattern, found on a small basket from Genesee (figure 15). This might more properly be called the grasshopper-leg pattern, as this is the part of the insect which is represented. Apparently the longer bars are the legs, and the shorter bars at right angles to the former are the "feet" (?). Classed with the animal designs for convenience is the pattern known as the eye (figure 16). This is represented simply by a hollow rhombus or diamond.

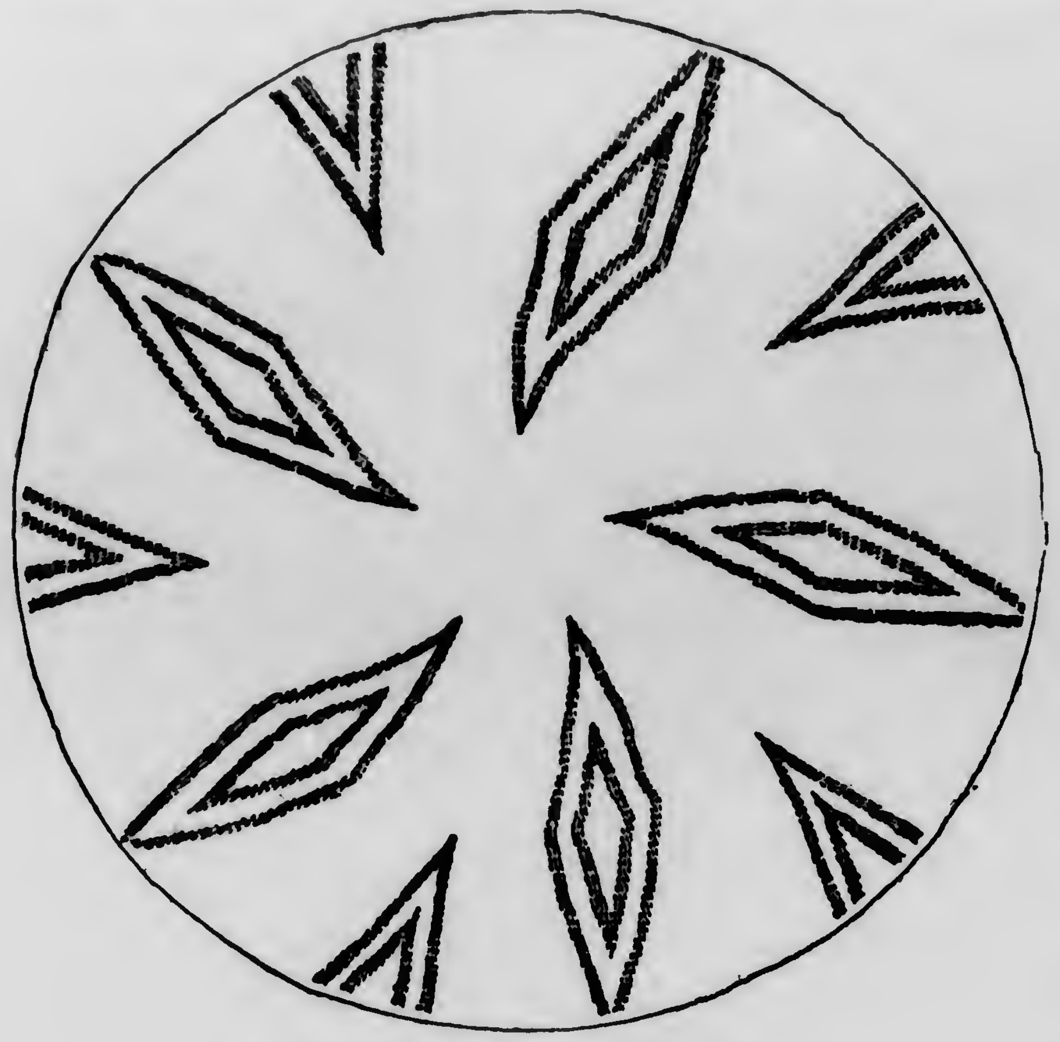

FIG. 16—Eye (Cat. No. $\frac{50}{546}$).

Turning to the second group of designs, those representing plants, it is evident that here the number of different patterns is considerably less than in the first group. On a number of baskets is found a design of which the only explanation that could be obtained was that it was "just a flower." This design (figure 17) consists of rows of broad-based triangles, each row from the base to the top containing successively larger triangles. In the specimen figured the design is not perfectly regular, but the pattern is sometimes made with great regularity, and the triangles arranged in a kind of whorl, giving a curious effect when the basket is seen from below. The triangles here represent the separate petals of the flower.

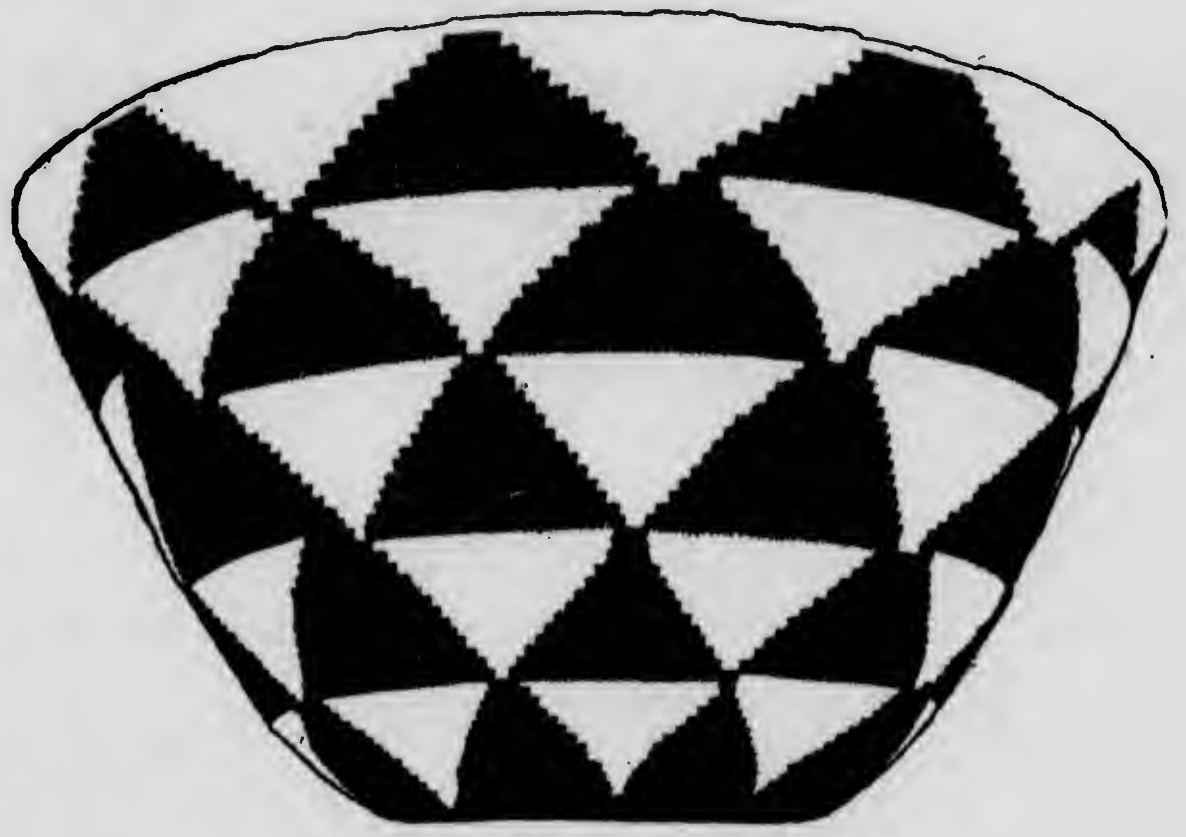

FIG. 17—Flower (Cat. No. $\frac{50}{181}$).

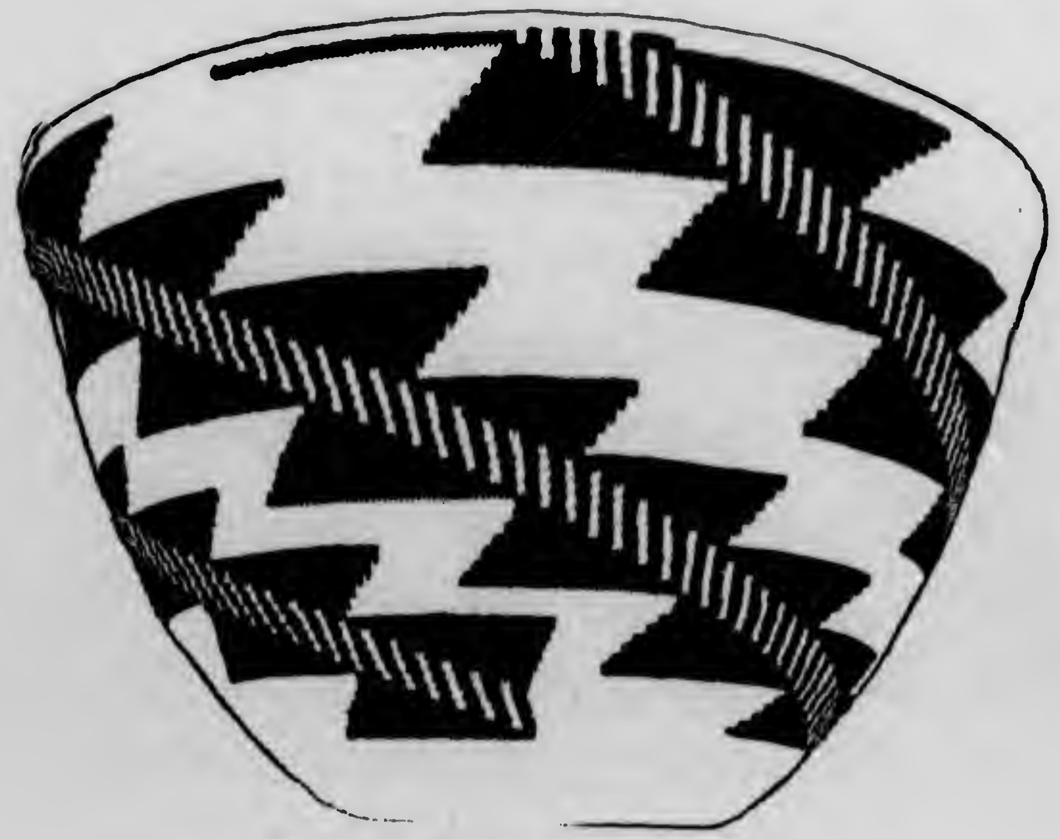

FIG. 18—Brake (Cat. No. $\frac{50}{288}$).

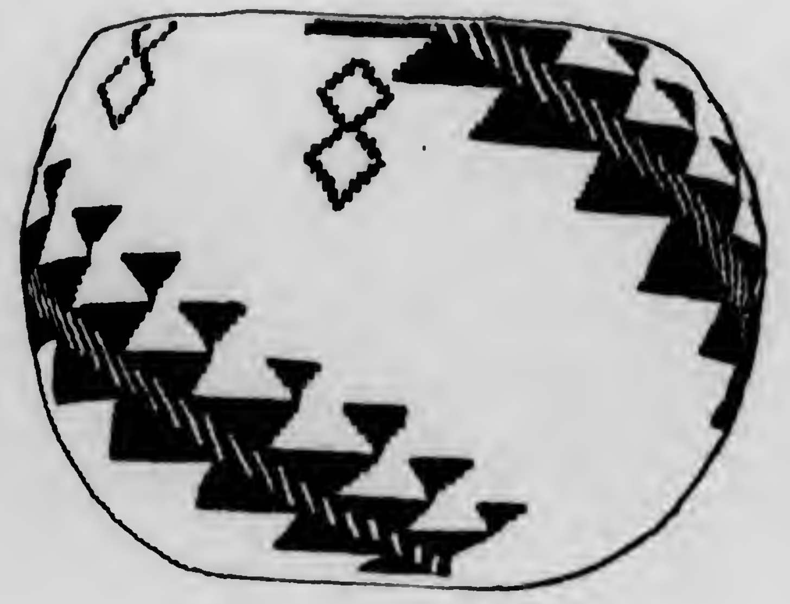

FIG. 19—(Cat. No. $\frac{50}{170}$).

The common brake (*Pteris aquilina*) is represented by the design shown in figure 18, from a basket from Mooretown. The points in this are intended for the pinnæ of the fern, but the meaning of the bars in the central stripe is not yet clear.

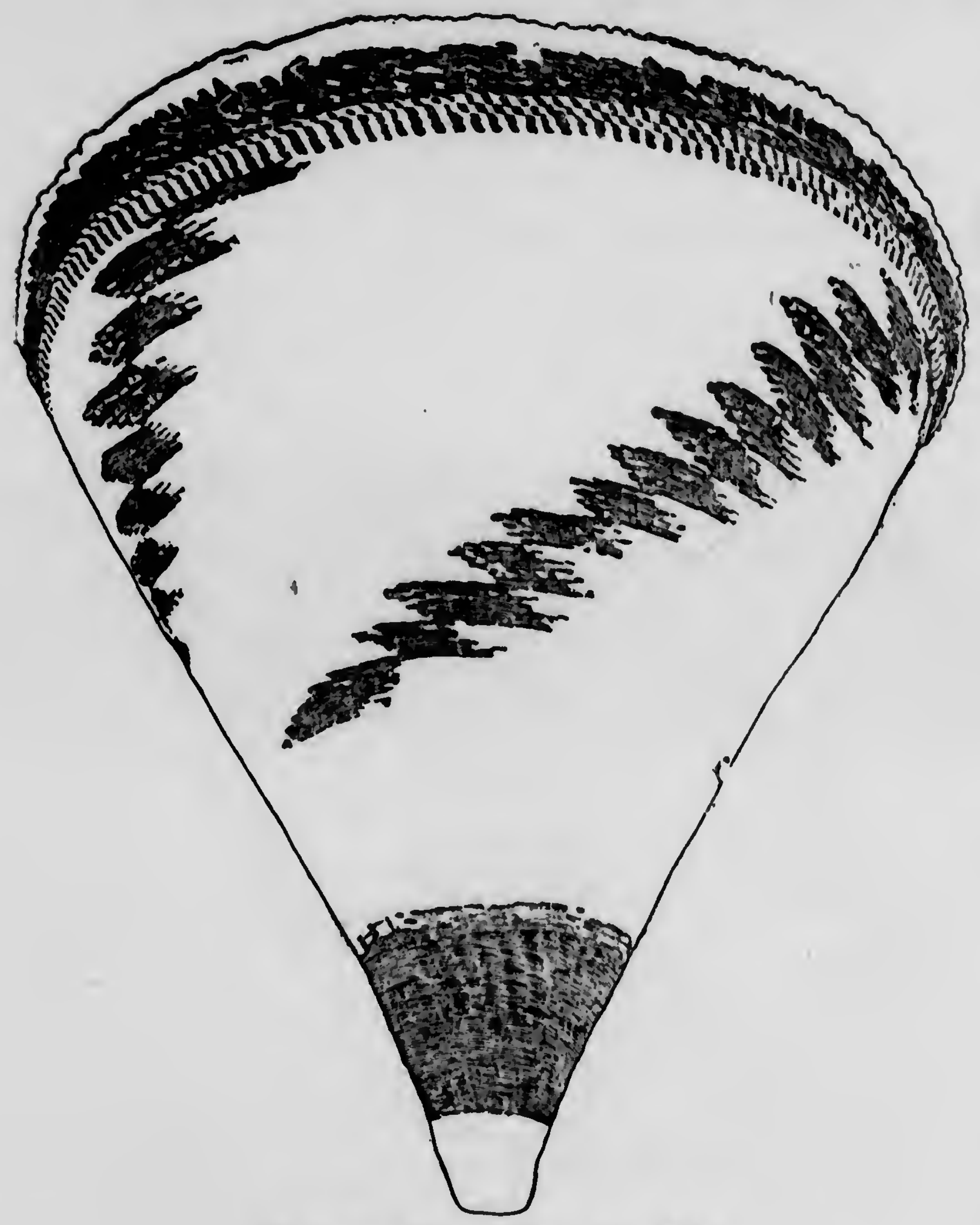

FIG. 20—Vine (Cat. No. $\frac{50}{530}$).

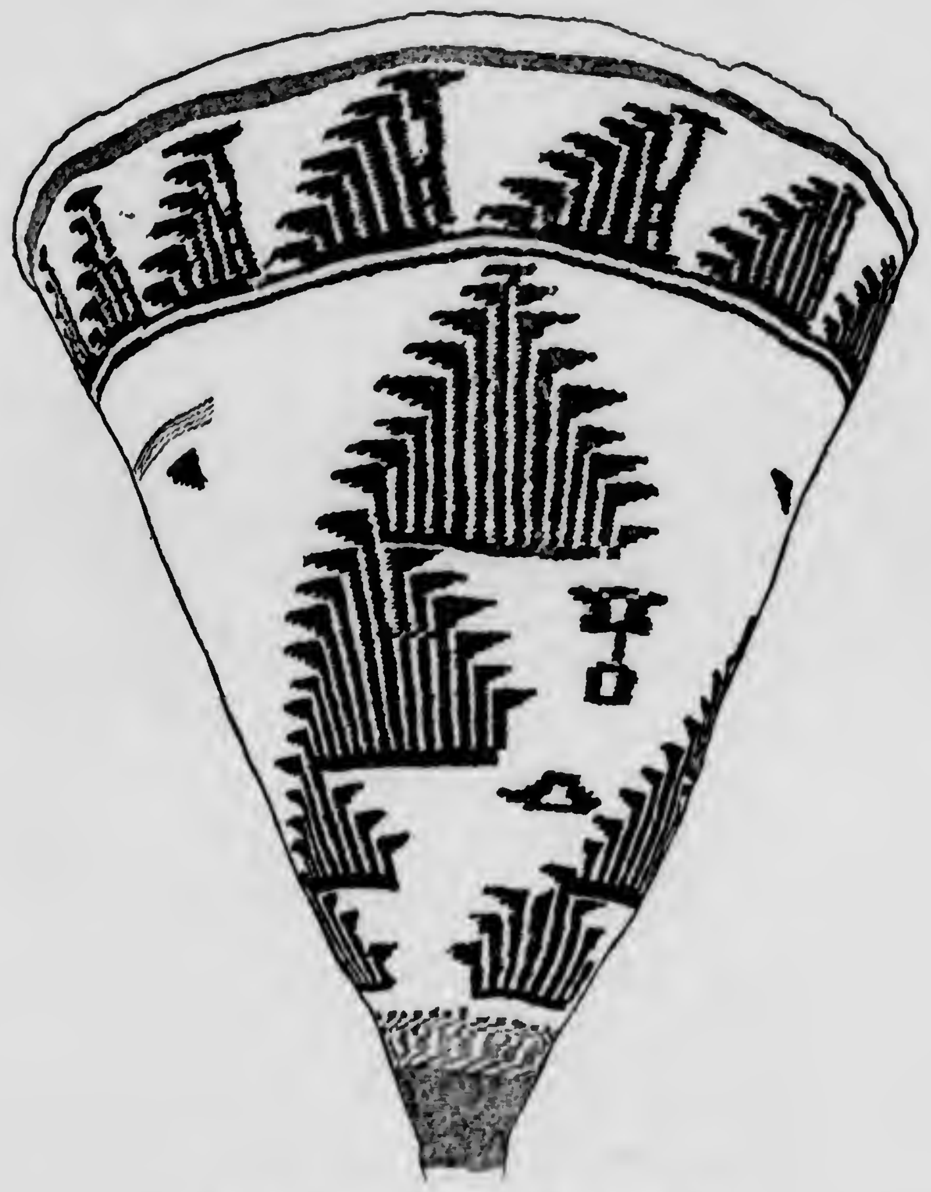

FIG. 21—Pine-cone (Cat. No. $\frac{50}{542}$).

Closely resembling this pattern is one from the Konkau (figure 19), but of this I have not been able to obtain a reasonable explanation. Very similar also is the design said to depict the vine (figure 20). In this the spiral character of the pattern as it winds around the basket is the twining of the vine about a pole, while the points are the separate leaves as they stand out on either side.

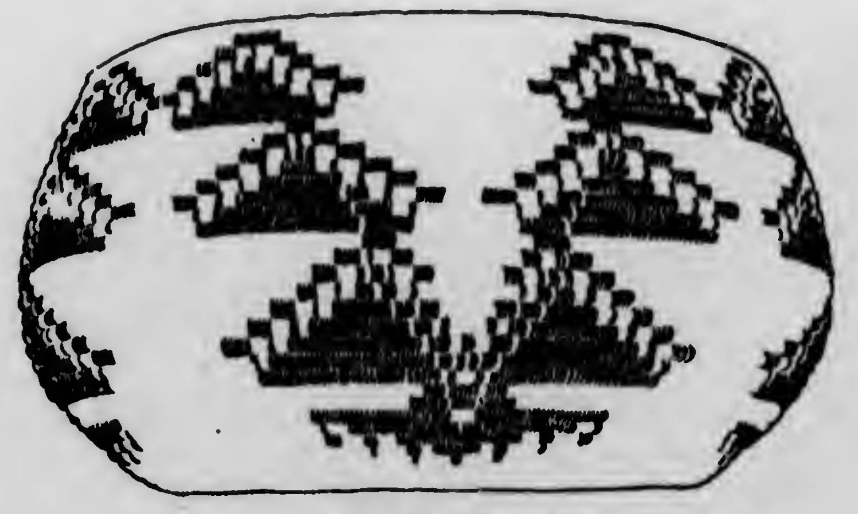
FIG. 22—A bush (Cat. No. $\frac{50}{548}$).

One of the most effective plant designs is that of the pine-cone, used by the people of the higher Sierras. In this design (figure 21) the realism is quite marked, the broad, pyramidal form and the horizontally directed points being strikingly like the large and strong-spined cones of the digger and yellow pines. Although the digger pines grow in large numbers on the foot-hills, no specimens of this design were seen except in the higher portions of the mountains. What is apparently the same figure cut in two is represented around the upper edge of the large pack-basket on which the full design is shown.

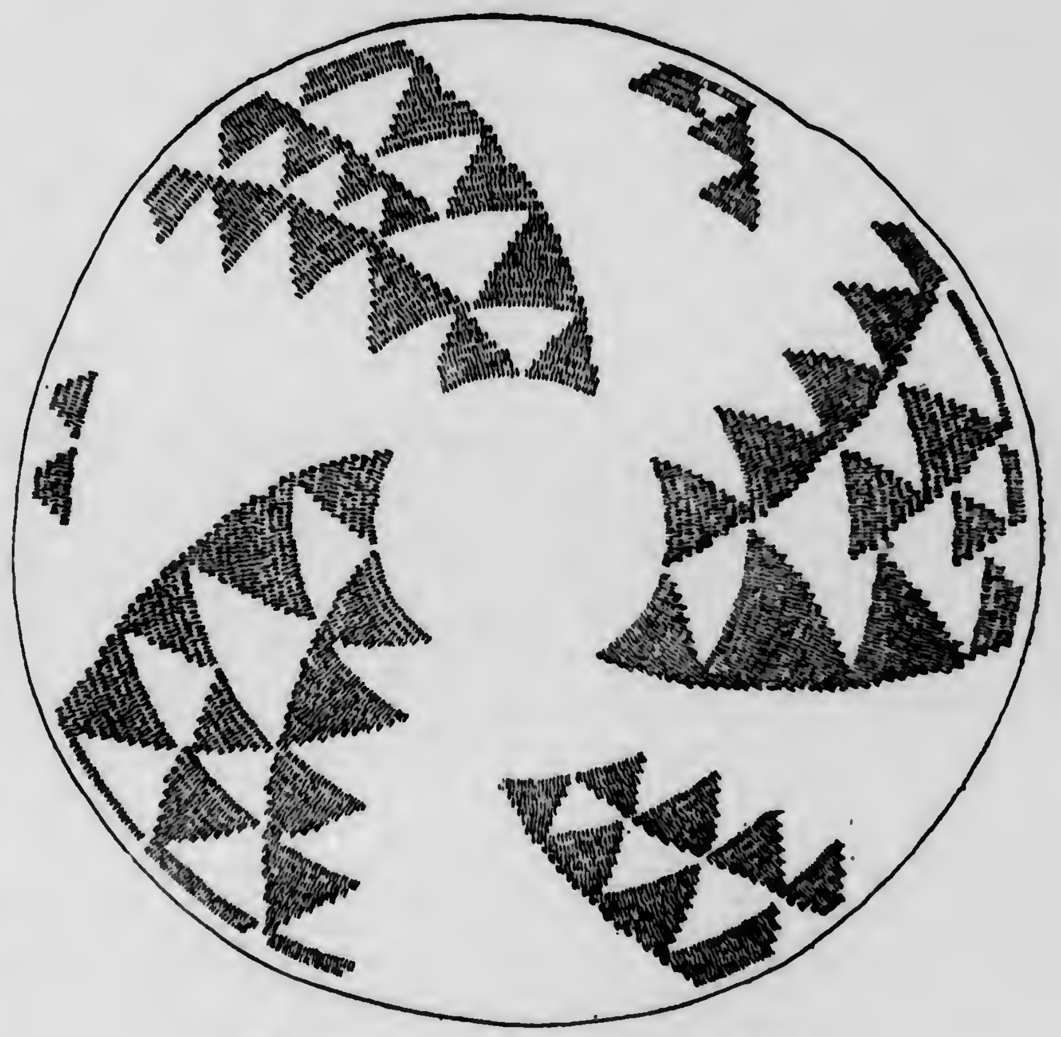
FIG. 23—Feathers (Cat. No. $\frac{50}{198}$).

Similar to the cone, but differing in that it has a solid center, is the pattern found on a basket from Big Meadows (figure 22). This is regarded as the representation of a bush, growing high up in the mountains, and apparently rather rare, as I was unable to get a specimen to identify the plant.

Of the designs representing objects belonging to the third group into which the different patterns were divided, that of the feather is by far the most important. It seems to occur in several different forms. The simplest of these, perhaps, is shown in figure 23. The characteristic feature of the design appears to be the notched or sawtooth edge, in imitation of an old custom of thus notching the arrow-feathers by burning. In figure 24 the design appears in a slightly different form, the notched "feathers" being arranged in points around the basket. A variation of this design is shown in figure 25, where the interior of the point is filled with a somewhat elaborate pattern, and again in figure 26 where this interior pattern is different in each point. There is reason to believe that these isolated triangles are meant to represent flint arrowpoints, a design which alone is very frequently met. The association of the arrowpoint with the arrow-feather would not be an unnatural one, and till further evidence is forthcoming it may be considered that in the designs shown in figures 25 and 26 there is a combination of the feather pattern with the flint arrowpoint.

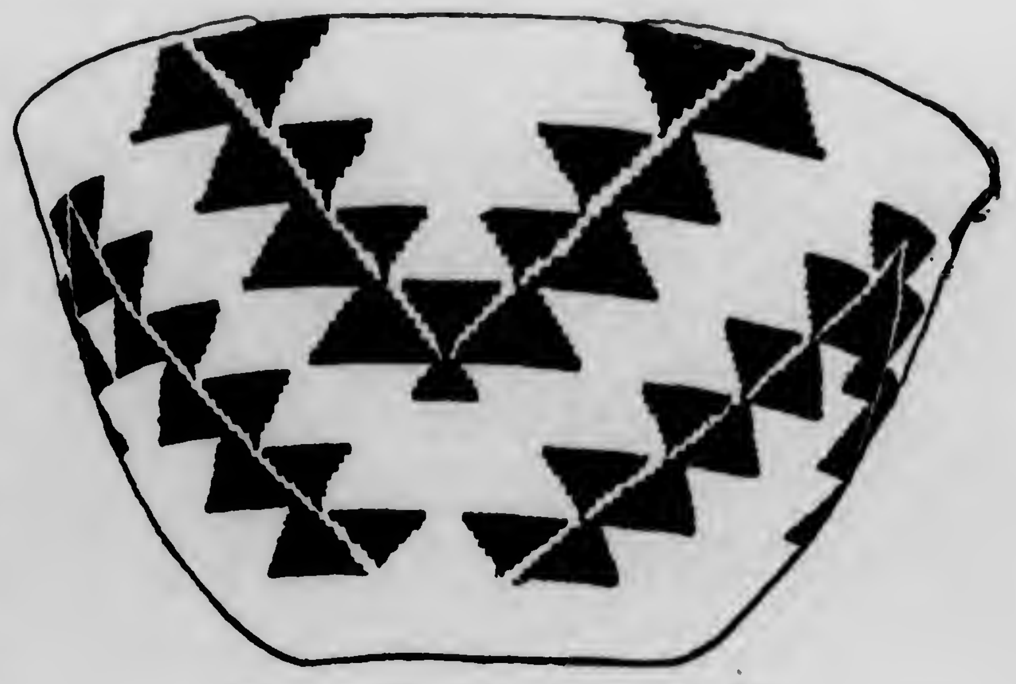
FIG. 24—Feathers (Cat. No. $\frac{50}{150}$).

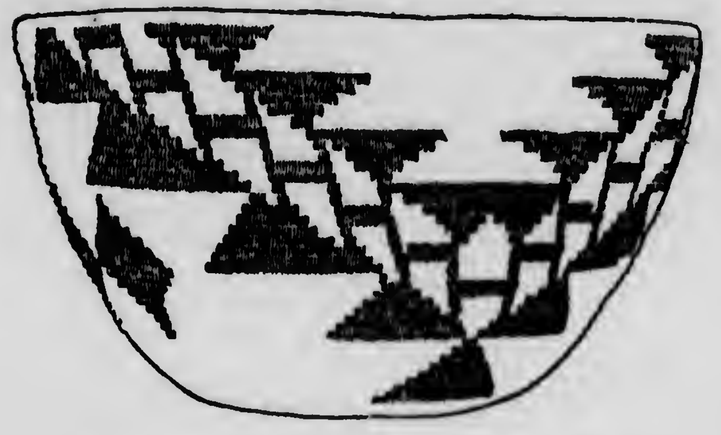
FIG. 25—Feathers (Cat. No. $\frac{50}{287}$).

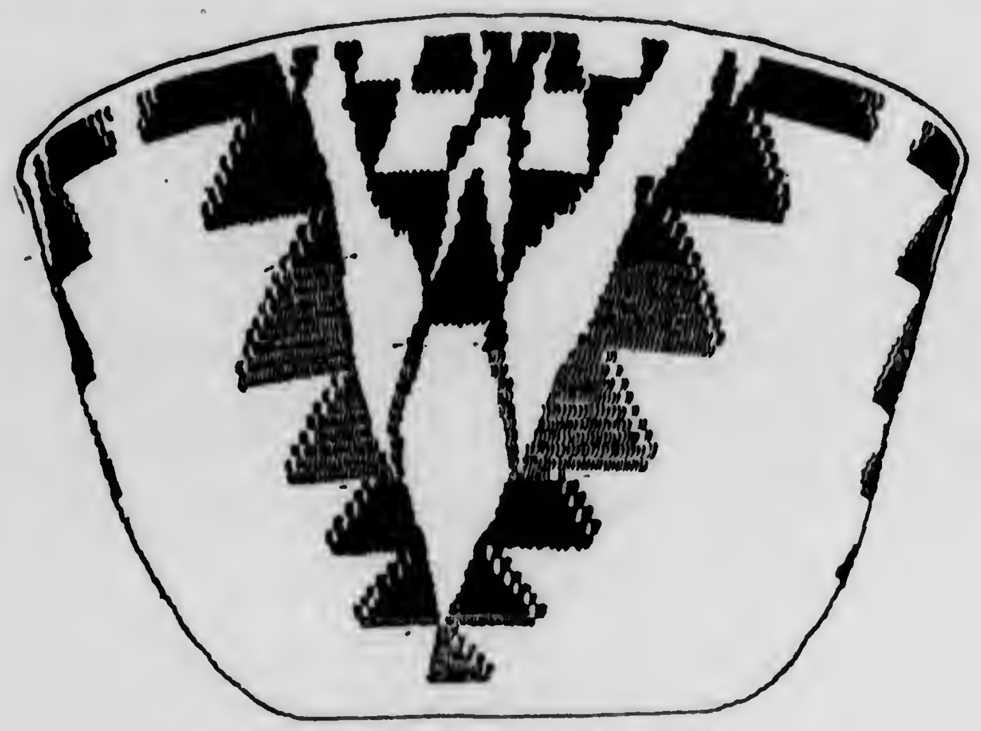
FIG. 26—Feather (Cat. No. $\frac{50}{523}$).

The flint arrowpoint design as it occurs alone is seen in figures 27 and 28. The triangles which make up this figure are linked together in a way different from those making the feather designs, and the longer axes of the triangles or rhombuses are vertical instead of horizontal.

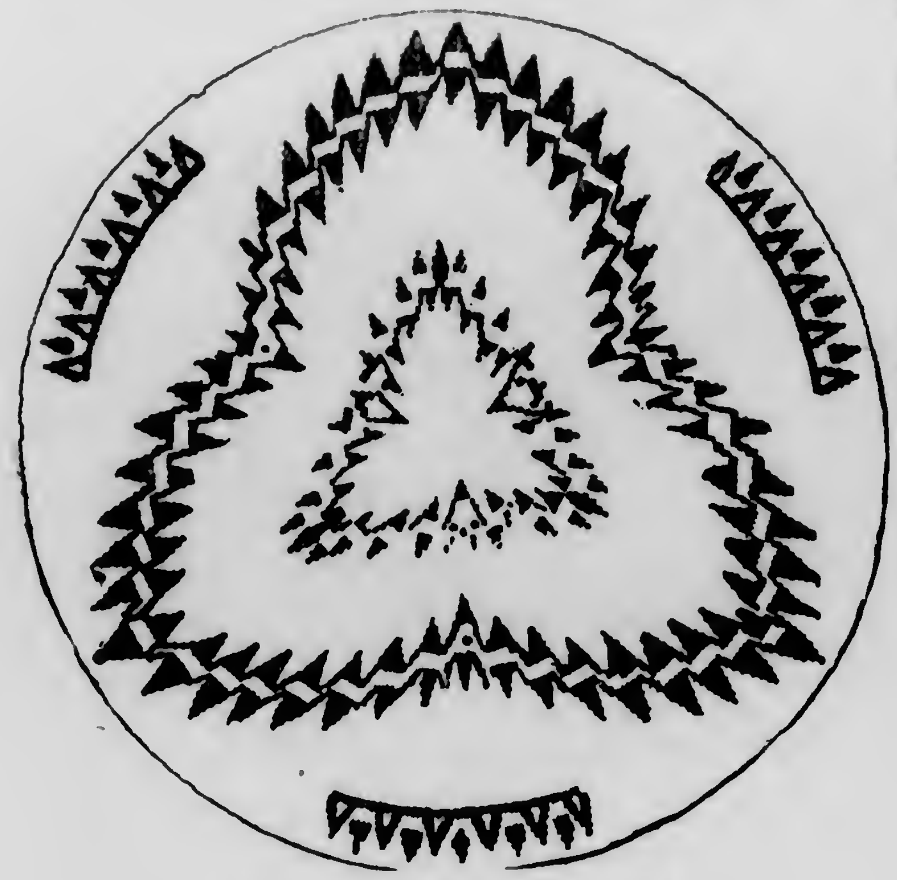

FIG. 27—Flint arrowpoints (Cat. No. $\frac{50}{531}$).

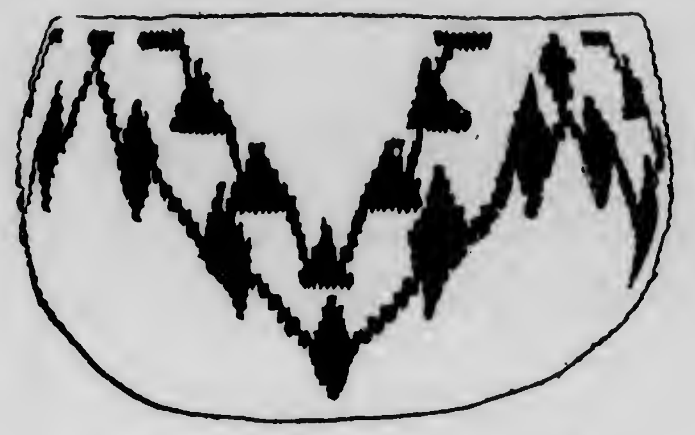

FIG. 28—Flint arrowpoints (Cat. No. $\frac{50}{547}$).

The simple circular band of color surrounding the basket is said to be a path or trail (figure 21). It does not seem to be of very frequent occurrence, and in all the specimens seen is a complete circle, without the gap so common on baskets and pottery from the Southwest, as also among some of the California tribes, of which the Yuki may be taken as an example.

A rather elaborate composite design representing mountains and clouds (figure 29) is shown on a basket from Big Meadows. Here the mountains are represented as a range in perspective, the short vertical lines being trees growing on the slopes. Above these mountains, and running all around the upper edge of the basket, is a zigzag line signifying clouds floating over the summits of the mountains.

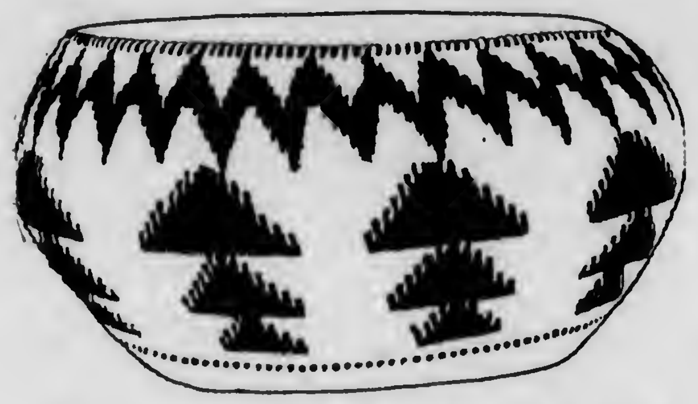

FIG. 29—Mountains and clouds (Cat. No. $\frac{50}{550}$).

This completes the list of designs of which the meanings are certain or reasonably so. Taking each group by itself, it appears that the largest number of designs are representations of animals,

fully half of those here described belonging to that group. Plants and inorganic objects are shown in the designs in about equal numbers, both together about equaling the animal patterns. In frequency of representation, on the other hand, the feather design seems to preponderate; that is, this pattern will be found on a larger number of baskets than any other. Comparing the people of Sacramento valley and the lower foot-hills with those of the higher Sierra, there is possibly a little greater frequency of animal designs among the former. Certain patterns, such as the feather and the arrowpoint, are found among all the communities thus far visited, and seem to be of universal distribution at least among the northern members of the Maidu or Pujunan stock. Other designs, such as the pine-cone and the geese, are, so far as known, confined to the higher Sierra, while the fish-teeth and earthworm seem rather restricted to Sacramento valley and the foot-hills. Further investigation, however, will be necessary before the details of the distribution of the designs can definitely be stated. But even where the same design is found in several places, there seem to be local differences which are more or less constant.

In comparison with the designs on the baskets of neighboring tribes, a few words may be said: The geese and the feather designs have been recognized on baskets made by the Pitt River Indians. The latter come at times to Big Meadows and Susanville, and the Maidu at present often buy from them some of their baskets, which are much softer and more flexible than their own. In his paper on "Textile Art in Relation to Form and Ornament"[1] Holmes illustrates a basket (fig. 324) on which both the feather and the geese designs, or at least patterns closely comparable, appear. This basket is described as from the McCloud River Indians, belonging to the Wintun stock, which here, however, is in close contact with the Pitt River tribes. Quite comparable also to the feather design is that shown by Mason from baskets belonging to the Ute Indians of southern

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[1] *Sixth Annual Report of the Bureau of Ethnology*, fig. 324, p. 221.

Colorado.[1] No mention is made by either Holmes or Mason of the meaning of the designs which they figure, but the close similarity of the pattern from McCloud river to those of the Maidu and Pitt River Indians is at least striking. The simpler pattern on the Ute baskets, though strongly resembling the simple form of the Maidu feather design, is in all probability different in its origin and explanation. Designs quite similar to some of the Maidu patterns are also to be noted on baskets from the Hupa and other tribes in northern California, and among some of the coast tribes of Washington and Oregon.

As already stated, the twenty or more designs here shown do not by any means exhaust the list. With the considerable number which are not as yet satisfactorily explained, and those seen uncompleted on unfinished baskets, it is probable that the present list can be doubled; and it would not be surprising to find as many as fifty distinct designs used on their baskets by Indians of the Maidu stock. The knowledge of the designs is almost exclusively confined to the older women, the younger generation knowing only very few; therefore, unless the meaning of these many designs can be obtained before the death of the older generation, in this as well as in other tribes of the state, a valuable aid in the unraveling of the relationships between the many stocks of California will be lost.

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[1] "Basket Work of the North American Aborigines," *Report of the U. S. National Museum*, 1884, pl. XXII, fig. 43; pl. XXV, fig. 48.

Nisenan

In a report to the War Dept., of date Aug.17, 1848 Col. R.B.Mason speaks of the methods employed in the gold mines and of the Indians working there. Twenty-five miles up the American fork to a point on now known as the Lower Mines, or Mormon Diggings" the men were washing for gold some with tin pans and " some with close woven Indian baskets." P.457. "The Indians and those who have nothing but pans or willow baskets gradually wash out the earth &c.", p.457. See also mention of willow baskets on p.461.

Bryant: What I Saw in California, 457, 461, 1848.

Nisenan

Reference to meeting a number of Indians engaged in gathering acorns in their baskets. Their chief, El Capitan, is described. The locality is not far from Johnson's Ranch or Settlement on Bear creek, near the valley of the Sacramento.

Bryant: What I Saw in Calif.239-242, 1848.

BASKETS Ne'-se-non

In each of the 3 camps of Ne-se-non Indians in the vicinity of Colfax, I picked up a few baskets, and got some notes and a vocabulary from a woman ('Charlie's' wife) in the American River camp south of Colfax. She is a good woman, middle aged, talks English well and makes good baskets. She also had some old ones which I of course got. [pp189-190.]

In all of the 3 camps visited today the Indians had winnowing baskets and open-work burden baskets made by the Washoes and Paiutes -- mainly Washoes. The same is true of the Ne-se-nun camps in Todd Valley and at Yankee Jim, visited a day or two ago. p. 191.

The common baskets are made wholly of willow, the red design being the same with the red bark left on. (p.190a)

The better class of baskets have the red design in bark of redbud (Cercis occidentalis) which turns red after first rains and is red all winter. It is a lighter or brighter red than the willow. It is called Do'k. The willow is Pak-kok. The best baskets of all are made of a root which grows in marshes near Sacramento and Marysville and is very difficult to get. It is called Pee-u-tah. (p. 190a.)

I got an old saucer-shaped tray (Luke or Loo'k) of this material from her. The red design in it is Do'k (redbud). They have very few of these left and can hardly be induced to sell them. The red design in one basket she called Buck-i-us, but I didn't get a clear idea of what this means. (p. 190a.)

I got a basket with Quail plume design, which she calls Han'-poi. Han'-poi is their name for Valley Quail. (p. 190a.)

For foundation rods for some of their baskets they use the hoary narrow leaf willow, Salix sessifolia hindsiana, and for others other willows and I think Ceanothus integerrimus. --Calif. Journal for 1902, 189-191. Sept. 10, 1902.

BASKETS Ne-se-non

About half a mile from the Todd Valley Indian camp, which is 3 miles west of Forest Hill, is the house of the widow of the chief (who died this summer). I bought of her 3 fine large (and 1 smaller) baskets for cooking acorn meal mush; 1 small mush bowl and one very small roundish basket. She is a good basket maker. She has a Paiute winnower (te-ma). [p. 174.

At a camp of Ne-ce-nun Indians, about ¼ mile from Yankee Jim, I got a fine large cooling bowl and half a dozen old baskets. Also a very old and large burden basket (mal-la) [p. 178.

Basket vocabulary omitted. See Calif. Journal for 1902, 178-179. Sept, 8, 1902.

--Calif. Journal for 1902, 174, 178. Sept. 8,1902.

Basketry: Navaho

C. Hart Merriam
Papers
BANC MSS
80/18 c

Vol. 7, No. 2, April 1894.

THE BASKET DRUM.

BY DR. WASHINGTON MATTHEWS, U. S. A.

To most observers the object shown in Fig. 1 may seem a simple basket, but it is much more to many an untutored savage. The art of basket-making is today little cultivated among the Navajos. In developing their blanket-making to the highest point of Indian art, the women of this tribe have neglected other labors. The much ruder, but cognate Apaches, who know not how to weave woolen fabrics, make more baskets than the Navajos and make them in greater variety of form, color, and quality. The basket illustrated is, however, of Navajo make, and it is skillfully fabricated, yet it is almost the only form and pattern of basket now made in the tribe. They buy most of their baskets from other tribes; but, having generally let the art of basketry fall into disuse, they still continue to make this form for the reason that it is essential to their sacred rites and must be supplied by women of the tribe who know what is required. It is made of twigs of aromatic sumac—a shrub which has many sacred uses—wound in the form of a helix. The fabricator must always put the butt end of the twig toward the center of the basket and the tip toward the periphery. A band of red and black, with zigzag edges, is the sole decoration. This band is not continuous, but is intersected at one point by a narrow line of uncolored wood. When I first observed this, years ago, I fancied that it had some relation to the "line of life" observed in ancient and modern Pueblo. pottery, and that its existence might be explained by reasons as metaphysical as those which the Pueblos give for their "line of life;" but the Navajo has at least one reason of a more practical character. The line is put there to assist in the orientation of the basket at night in the medicine-lodge when the fire has burned low and the light is dim. In an article published in the *American Anthropologist* (October, 1892) I explained the law of butts and tips in Navajo ceremonies and may not now repeat the explanation. It must suffice to say that throughout their ceremonies careful discrimination is made between the butt and the tip, the central and the

There were other enactments concerning the inheritance of the "repartimientos" and "encomiendas" granted to the early "conquistadores" and their immediate descendants, but these applied less to the aborigines than to the Spaniards.

An explanation of the term "conquistadores," as applied to the early Spanish explorers, must be found in the use of terms in old Spain. We may find that "conquest here means maintaining the struggle or the duty of conquering. While the Moors were still unconquered in the south of Spain, certain parts of their territory were said to belong to the Conquest of Castile, others to the Conquest of Aragon." Alvarez, "Abyssinia," Hakluyt Society, London, 1881, p. 114, foot-note.

I did not find in the "Recopilacion" any laws upon the subject of Indian "peonage." All such laws would seem to have been passed by the Spanish colonies after separation from the mother country or by the viceroys in the decadence of Spanish supremacy.

For these laws, which practically reduced men to slavery for debt, no palliation whatever can be found; but they were by no means peculiar to Spain or to Spanish America. Imprisonment for debt, merely another name for slavery, prevailed in England down to the first years of Victoria's reign and until Charles Dickens assailed the system with his powerful pen. In France less than two centuries ago the brilliant Pascal, in his "Lettres Provinciales," bitterly assailed the Jesuits for advancing the heretical doctrine that insolvency might be innocent or fraudulent, and that to imprison innocent debtors meant destruction to commerce and the state.

peripheral ends, and that the butt has precedence over the tip. This law applies to the basket in question as well as to other sacred things. The butt of the first twig, placed in the center, and the tip of the last twig, in the edge, must lie in the same radial line, and this line is marked by the hiatus in the ornamental band. The rim of the basket is often so neatly finished that the medicine-man could not easily tell where the helix ended were not the pale line there to guide him. This line must lie due east and west when the basket is employed in the ceremonies.

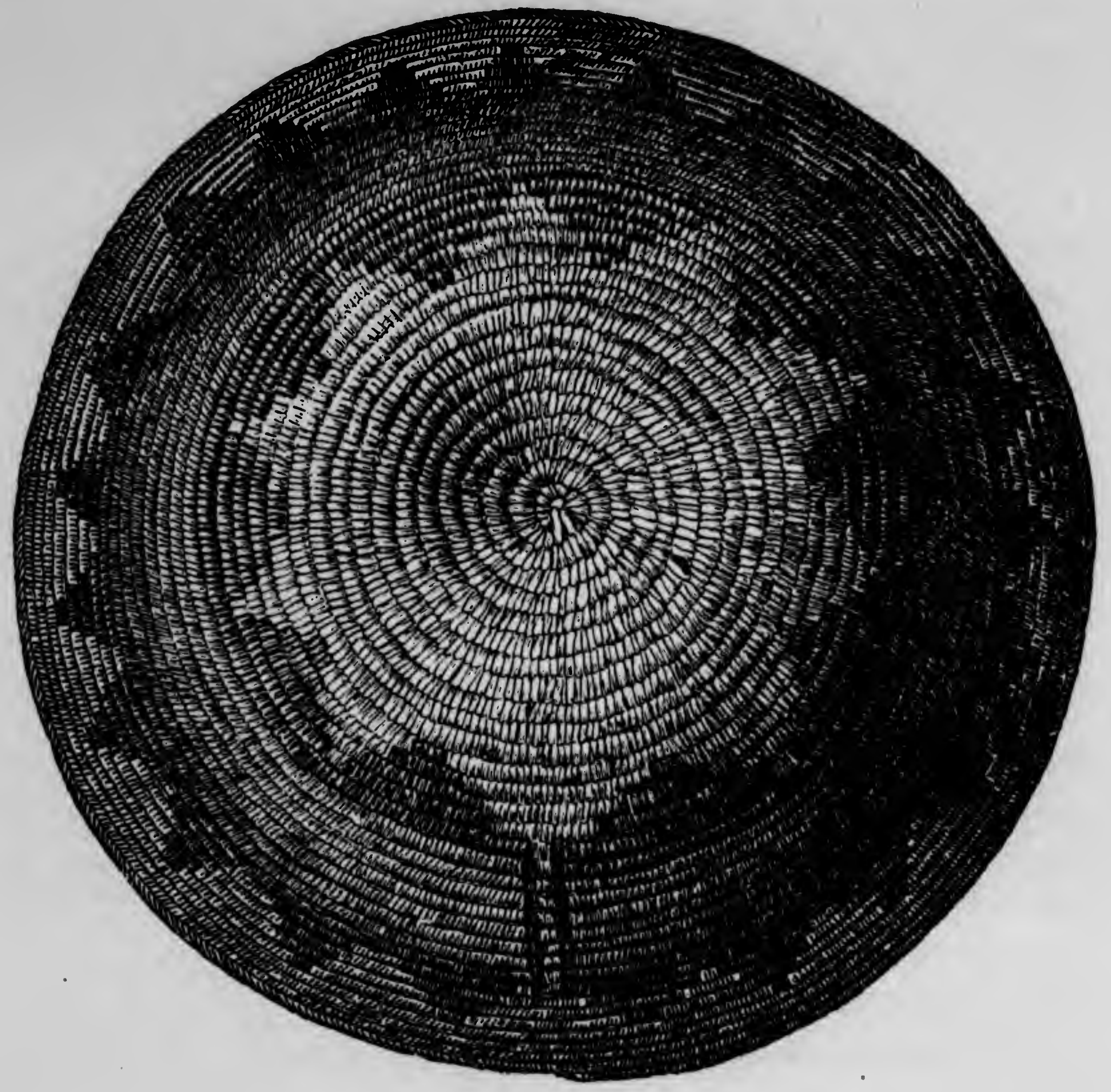

FIG. 1.

The most important use of the basket is as a drum. In none of the ancient Navajo rites is a regular drum or tomtom employed. The inverted basket serves the purpose of one, and the way in which it is used for this simple object is rendered devious and difficult by ceremonious observances. To illustrate, let me describe a few of these observances belonging to the ceremony of the night-chant. This ceremony lasts nine nights and nine days. During the first four nights song is accompanied only by the rattle. During the last five nights noises are elicited from the basket-drum by means of the yucca drumstick. This drum is beaten only in the western side of the lodge. For four of these five nights the following methods are pursued: A small Navajo blanket is laid on the ground, its longer dimension extending east and west. An incomplete circle of meal, open in the east, of the diameter of the basket, is traced on the blanket near its eastern end. A cross in meal, its ends touching the circle near the cardinal points, is then described within the circle. In making this cross a line is first drawn from east to west, and then a line is drawn from south to north. Meal is then applied sunwise to the rim of the upturned basket so as to form an incomplete circle with its opening in the east. A cross similar to that on the blanket is drawn in meal on the concavity of the basket, the east-and-west line of which cross must pass directly through the hiatus in the ornamental band. The basket is then inverted on the blanket in such a manner that the figures in meal on the one shall correspond in position to those on the other. The western half of the blanket is then folded over the convexity of the basket and the musicians are ready to begin; but before they begin to beat time to a song they tap the basket with the drumstick at the four cardinal points in the order of east, south, west, and north. The Navajos say, "We turn down the basket" when they refer to the commencement of songs in which the basket-drum is used, and "We turn up the basket" when they refer to the ending of the songs for the night. On the last night the basket is turned down with much the same observances as on the previous nights, but the openings in the ornamental band and in the circles of meal are turned to the west instead of to the east, and the eastern half of the blanket is folded over the concavity of the basket. There are songs for turning up and for turning down the basket, and there are certain words in these songs at which the shaman prepares to turn up the basket by putting his hand under its eastern rim, and other words at which he does the turning. For four nights, when the basket is turned down, the eastern part is laid

on the outstretched blanket first and it is inverted toward the west. On the fifth night it is inverted in the opposite direction. When it is turned up, it is always lifted first at the eastern edge. As it is raised an imaginary something is blown toward the east, in the direction of the smoke-hole of the lodge, and when it is completely turned up hands are waved in the same direction, to drive out the evil influences which the sacred songs have collected and imprisoned under the basket.

The border of this, as of other Navajo baskets, is finished in a diagonally woven or plaited pattern. These Indians say that the Apaches and other neighboring tribes finish the margins of their baskets with simple circular turns of the investing fibre like that in the rest of the basket. The Navajo basket, they believe, may always be known by the peculiar finish described, and they say that if among other tribes a woman is found who makes the Navajo finish she is of Navajo descent or has learned her art of a Navajo. They account for this by a legend which is perhaps not wholly mythical. In the ancient days a Navajo woman was seated under a juniper tree finishing a basket in the style of the other tribes, as was then the Navajo custom, and while so engaged she was intently thinking if some stronger and more beautiful margin could not be devised. As she thus sat in thought the god Qastceyelçi tore from the overhanging juniper tree a small spray and cast it into her basket. It immediately occurred to her to imitate in her work the peculiar fold of the juniper leaves and she soon devised a way of doing so. If this margin is worn through or torn in any way the basket is unfit for sacred use. The basket is given to the shaman when the rites are done. He must not keep it, but must give it away, and he must be careful never to eat out of it, for, notwithstanding its sacred use, it is no desecration to serve food in it.

The Drumstick.

The next thing to be examined is the drumstick with which this drum is beaten. I shall describe now only the stick used in one rite—that of the night-chant. The task of making this stick does not necessarily belong to the shaman; any assistant may make it; but so intricate are the rules pertaining to its construction that one shaman has told me he never found any one who could form it merely from verbal instructions. Practical instructions are necessary. The drumstick is made anew for each ceremony and destroyed, in a manner to be described, when the ceremony is over. It is formed from the stout leaves of *Yucca baccata*, a species of Spanish bayonet, but not every plant of this kind is worthy to furnish the material. I have seen an hour spent in search for the proper plant on a hillside bristling with *Yucca baccata*. Four leaves only can be used, and they must all come from the same plant, one from each of the cardinal points of the stem. All must be of the proper length and absolutely free from wound, stain, withered point, or blemish of any kind. These conditions are not fulfilled on every yucca. The leaves may not be cut off, but must be torn off downward at their articulations. The collector first pulls the selected leaf from the east side of the plant, making a mark with his thumb nail on the east or dorsal side of the leaf near its root, in order that he may know this leaf thereafter. He walks sunwise around the plant to the west side, marks the selected leaf near the tip on its palmar (east) surface, and culls it. He then retreats to the south side of the plant and collects his leaf there, but does not mark it. Lastly, he proceeds sunwise to the north and culls his last leaf, also without marking it. When the leaves are all obtained the sharp, flinty points and the curling marginal cilia are torn off and stuck, points upward, in among the remaining leaves of the plant from which they were culled. The four leaves are then taken to the medicine-lodge to be made up. The leaves from the east and west are used for the center or core of the stick and are left whole. The leaves from the north and south are torn into long shreds and used for the wrapper; but since the shaman cannot adequately explain in words to the devotees who assist him how the stick is made, I shall not attempt the task in this paper. I have learned how to make it, and at some future time may describe the method of making with the aid of illustrations. In Fig. 2, which represents the drumstick, it will be observed that the core of the stick is divided by a suture of yucca-shred into five compartments, one for each night during which the stick is used. Into each of these sections are usually put one or more grains of corn, which, during the five nights that the implement is in use, are supposed to imbibe some sacred properties. When the ceremony is all over

these grains are divided among the visiting medicine-men, to be ground up and put in their medicine-bags. On the last morning of the ceremony, at dawn, when the last song of sequence has been sung and the basket turned up, this drumstick is pulled to pieces in an order the reverse of that in which it was put together. This work may only be done by the shaman who conducted the rites, and, as he proceeds with his work, he sings the song of the unravelling. As each piece is unwrapped it is straightened out and laid down with its point to the east. The débris which accumulated in the manufacture of the drumstick and which has been carefully laid away for five days is now brought forth and one fascicle is made of all. This is taken out of the lodge by an assistant, carried in an easterly direction, and laid in the forks of a cedar tree (or in the branches of some other large plant, if a cedar tree is not at hand), where it will be safe from the trampling feet of cattle. There it is left until destroyed or scattered by the forces of nature. The man who sacrifices these fragments takes out with him in the hollow of his left hand some corn-meal, which he sprinkles with the same hand on the shreds from butt to tip. He takes out also, in a bag, some pollen, which he sprinkles on them in the same direction with his right hand. As he does this he repeats in a low voice the following prayer or benediction:

Qojolel kòçe.
(Thus will it be beautiful.)
Qojogo nacaco koçe citsoi.
(Thus walk in beauty, my grandchild.)

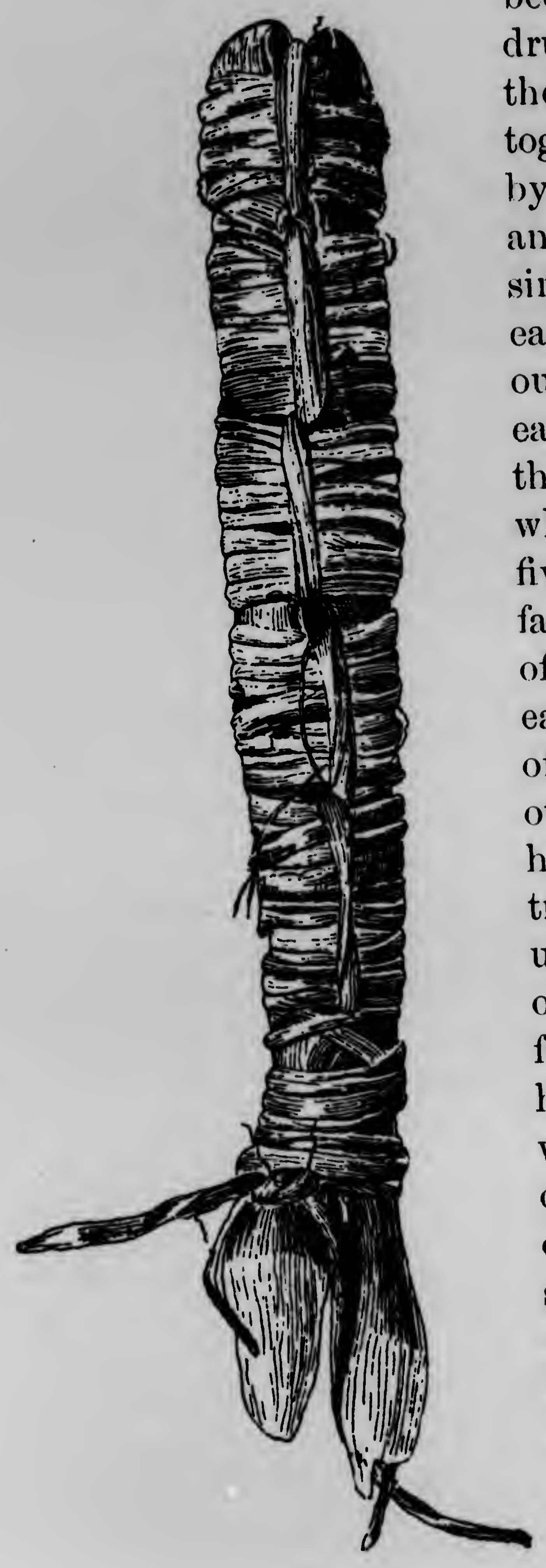

FIG. 2.

The drumstick soon loses its freshness and becomes withered, shriveled, and loose. A few taps of one in this condition on the basket would knock it all to pieces. Even during the short time that the stick is in use for its sacred purpose it would shrivel and become worthless were it not buried in moist earth all day and taken forth from its hiding place only when needed for the ceremonies of the night.

I have said that the drumstick, when the ceremonies are done, must be pulled apart while a song is sung, and that its fragments must be deposited, with prayer and ceremony, in the fork of a cedar tree or other secure place. How, then, it may be asked, have I come into possession of my drumstick? It was made for my instruction by a shaman, not in the medicine-lodge, but in my own study. Such it is his privilege to do for any recognized student of the rites. I have had several drumsticks made and pulled apart for my instruction, and I have made them myself, under the observation and criticism of the shaman. This one I was allowed to retain intact. No one had ever sung or prayed over it. It had never been used in the rites. It was therefore unnecessary to tear it apart, to release its soul and sacrifice its substance to the gods.

BASKETS

Navaho
~~NAVAJO~~ES

Lieut.-Col. Eaton, U.S.A., ~~quoted in Schoolcraft V~~, says of the Navajoes "that they make a species of basket, of a very close texture and durable colors."

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NAVAHO WEDDING BASKETS

Under date of August 8, 1929, Vernon Bailey, writing from Flagstaff, Arizona, states:

"At the Navajo trading post called Cedar Ridge half way from Cameron to Lees Ferry I asked the man about the Navajo wedding baskets of which he has a lot at very reasonable prices. He said the Navajos do not weave them nor any baskets, that they are made for the Navajos by a few Piutes who live among them, a band that used to be at Lees Ferry and near Navajo Mountain, but when peace was made between them and the Navajos they went to live among them and the Pueblos. Some are at Tuba City and scattered among the Pueblos. He did not know what band or branch of the Piutes they belonged to but I may be able to find out later. May find some of them over at the Canyon where we will be next week.

He told me that Jo Lee, son of the Lees Ferry Lee, who keeps the Trading Post at The Gap, 23 miles north of Cameron, would know all about them as he was born and raised among them."

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Basketry : Nim (Monache of N. Fork Joaquin)

C. Hart Merriam
Papers
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BASKETS (NIM) 'Mono' of North Fork = Nim

On an east and west ridge, up North Fork gulch a couple of miles are two camps of so-called Mono Indians. [p. 273.)

The light yellowish strands they use for the outside winding stitches of their finest baskets, when they do not use the Tulare root, they call Se-be-tush. They say it grows higher than this in the mountains and as they had no leaves I am not sure what bush it is. [p.276)

At both camps large quantities of shucked acorns are drying on cloths on the ground and in large openwork scoop baskets. They have also basketsfull of the ground and leeched acorn meal with all the bitter washed out. They call it Ka^h-wa^h-na^h, which is essentially the same word as the Mono Paiute name for their closely woven burden basket (Ka-wo-na^h). [p.276.

I struck another camp in the chaparral a couple of miles north, on the west side of the stream (North Fork). [p. 278.

Among their baskets was a small and fine one, beautifully made, with rattlesnake bands above and below, with a horrible band of Arabic numerals between, and crosses of brilliant dyed fibers, green and red - the worst monstrosity I have yet seen in Indian baskets, though I've seen two others decorated with our numerals. [p.278.

In the camps visited this morning are many good old baskets and some new ones. I bought about a dozen. [p.278.)

--California Journal for 1902, 276-279, Oct. 4, 1902.

Basket vocabulary, p. 275.

BASKETS (NIM)

At the 2nd camp of Mono Nim Indians, 2 miles north of North Fork, they have 2 kinds of coarse rod scoop baskets which they call respectively yet' (or yat or yet'-ta) and chem-my'-ah. They are very much alike, differing slightly in the way the rods are worked in at the big end. The yet'-ta is generally of peeled rods; the chem-my'-ah of unpeeled red rods. (p. 280.)

Returning to North Fork by way of old man Che-po"s camp, I got a fine old large cooking basket (Ap) with water snake vertical and horizontal design, from old Che-po's wife, who says she made it long ago. (p. 281.)

At one of the Mono (Nim) Indian camps in the region about North Fork, I got a white braided carrying band which they call Pab-bo (or pab-o) and several interesting baskets one of which is deeper than broad, with vertical sides and quail plume (or grasshopper leg) design, and looks like some of the Lake Co. baskets. The old woman called it Soy-on, but I am not sure that this does not refer to the design (or red color of the design), or that the basket was made here. (p. 283.)

--California Journal for 1902, 280-283. Oct. 5, 1902.

Basketry: Northwest coast (W. wash., Ore. & British Columbia)

C. Hart Merriam
Papers
BANC MSS
80/18 c

Vol.32, No.2, April, 1930

NORTH AMERICA

Coiled Basketry in British Columbia and Surrounding Region. H. K. HAEBERLIN, JAMES A. TEIT, and HELEN H. ROBERTS, under the direction of FRANZ BOAS. (Forty-first Annual Report, Bureau of Ethnology, Washington, 1919–1924. 484 pp., 1 map, 94 pls., 122 text figs.)

Detailed accounts of textile processes are rarely found outside of ethnographic reports. Even within this range material is scattered. Otis T. Mason's *Aboriginal American Basketry* and other intensive studies of regionally characteristic designs or techniques comprise the most available sources for this branch of the subject. The latest paper on basketry is limited to observations on a few tribes. More specifically, Dr. Boas and his collaborators have focused attention on an aspect of the craft entirely omitted so far from technical descriptions. Analysis of materials, preparation, and design fields are conventional enough. It is only when these are viewed from the standpoint of an avowed intention to investigate "the attitude of the individual artist toward his work" that a new approach becomes definitive. Thus we learn that "most women prefer to leave a basket unfinished for a time rather than substitute material which they regard as inferior;" that a cup "might have considerable flare and still be used, but that it would be recognised as being wrongly proportioned" (p. 148, 202).

The determination of what constitutes good form receives extended treatment. Basket makers gave personal opinions regarding shapes and details of structure. Individual conclusions, while varying, as might be expected, on the whole were found to correlate with the striking resemblances within a given type. The correspondence between burden basket proportions approved by recognised native experts and the proportions actually attained in a majority of museum pieces is tabulated for the Thompson and Lillooet bands (p. 416 f.). The appendix includes a brief characterisation of each of thirty-five informants, all workers, from whom evaluations of different phases of the craft were sought in addition to more familiar technical details (p. 431–454). Primarily Mr. Teit, whose notes furnished the information, gathered data as to proficiency, variety of patterns used, so-called personal designs and devices.

In a section devoted to the technical and artistic difficulties involved in the application of pattern to a trapezoidal field consideration is directed toward the artist who must solve several problems arising simultaneously, all interdependent (p. 261). Dr. Haeberlin's placement analyses are made unusually clear by schematic drawings. Even a casual perusal does much to disarm the unthinking criticism occasioned by "fillers" and extra motives for which the inexperienced observer is likely to see no logical reason. Choice of design is not restricted among the Thompson (p. 300). Any design may be used on any kind of basket (p. 228). There is, however, a "tribally prescribed arrangement" of "real" patterns which are those with geometric, highly conventionalised figures (p. 255). In contradistinction, the realistic representations are "not to their minds real designs" (p. 254). Some informants place in the "not real" class all patterns

M. Vouga traces the history of the horn axe-holders, bored axes, and arrow points, whose variations serve to characterize the different periods and indicate in some instances the introduction of new materials and techniques. He is particularly impressed by the consistent association of copper objects and tools of Grand Pressigny flint, often worked with the characteristic parallel ripple pressure flaking, indicating a western center in France as the proximate source of the first copper objects imported into the region of the western Swiss Lake Dwellings. Of earlier relations M. Vouga does not write here. That these plateau cultures were essentially blends by slow accretion from both the Danubian and Atlantic provinces is now fairly clear. The fine early pottery is probably of eastern heritage but the axe forms are western throughout, although northern models were perhaps responsible for the later perforated axe-hammers.

M. Vouga scotches the picturesque idea, surviving in the textbooks, that the Lake Dwellings were man-made islands built far out into the lakes. This theory is made ridiculous by the very nature of the deposits. The middens beneath these pile dwellings, in which weighty stone querns are frequently found on the *top* of the débris, could not have survived in their present compact and undisturbed form in the fluid conditions of a lake bottom. The mere passage of time required for the formation of the sterile layers as sedimentary deposits is fantastic, since practically nothing has accumulated above the most recent (Bronze Age) débris in two thousand years. These pile structures were built along the shores and were raised to give stability on marshy ground and as a protection against floods. The shifting position of sites, more or less far out in the present lake, indicates successive changes of level to be correlated with climatic variations.

> In fact, [as M. Vouga concludes,] if these [Bronze Age] habitations are today covered by six feet of water it does not mean that they were built by architectural geniuses, it means simply that, as a result of the long drought [of the Sub-Boreal period] the level of the lake had been lowered by several metres.

C. Daryll Forde

Our Prehistoric Ancestors. Herdman Fitzgerald Cleland. (New York: Coward-McCann, pp. xiv, 379, 154 figs., 5 color pls., 1928).

Written by a geologist, this book has much the character and quality of biologist Tyler's *New Stone Age*. The emphasis is also on later prehistory. The Palaeolithic receives 68 pages, the Neolithic 100, Bronze, 66, Iron 68. Northern and western Europe are most fully treated, but the whole continent gets consideration. The text is readable, most of the numerous illustrations satisfactory, and the book is in many ways a useful compendium. It is somewhat rambling for a text-book, and its compilatory nature prevents it from seriously attempting to shed new light on the tangled problems of the Neolithic. It should appeal to intelligent laymen and men in other disciplines who want an acquaintance with the subject.

A. L. Kroeber

> which have been copied from white sources, or invented by women, which have not yet been applied in regular basketry arrangement but merely in simple figures or on small baskets. . . . . Generally these patterns become real designs as soon as they are reduced to a specified arrangement, or one that becomes commonly adopted (p. 255, 256).

So-called invention may be a constant endeavor as among the Utamqt and Lytton bands (Thompson) "to effect new combinations . . . . mostly based on the old strata of designs" (p. 378). A Spuzzum (Thompson) woman, famous for her designs, attempted only such variations as came to her in dreams (p. 301). Dream patterns are thought to come from supernatural powers and are not usually copied. Sometimes old women teach their dream designs to their daughters or grandchildren and

> neighbors who know their origin and have hitherto refrained will then more readily copy them. . . . . It was explained that this was because between the dreamer and her basket design an intimate supernatural relation existed which became weaker if members of the family formed connecting links (p. 302).

Dr. Boas places dream designs with invented designs in the class of slight modifications of current forms (p. 387). Inventive genius and imitative faculty prompted forms obviously taken over from white men, motives copied from printed oilcloths and cottons (p. 210, 378). It would be interesting to know how these are valued in comparison with traditional patterns.

In the summary, Miss Roberts builds upon similarities between Thompson basketry patterns, Tlingit porcupine-quill embroidery, and Koryak skin work to offer a theory for the possible origin of imbrication (p. 346 f.). Other connections implied by related shapes, design elements, or techniques are those between Thompson, coast, and Plains Indians, and between Klikitat and the Californian tribes (p. 375, 385). Dr. Boas sees in the conventional placement of the design area toward the upper portion of the basket "an encroachment of a rim design upon the body of the basket." Previously Mr. Teit and Miss Roberts have suggested that the development of the tendency may have been helped by the custom of covering the upper part of birch bark baskets with decorated skin (p. 385). The angular form is incongruous both in connection with the coiling technique and with some pattern arrangements. The foreign stimuli needed in its production came from Coast Indian storage boxes and from Plains Indian parfleches. This conclusion according to Dr. Boas is strengthened by a type of decoration occasionally found. Diagonal patterns are adjusted to angular baskets which allows the assumption that the design motive has been transferred from an originally round coiled basket to an intrusive form(p. 286).

In spite of exceptional difficulties and the obstacles natural to working with others' notes, Miss Roberts has reduced a vast amount of detail to accessible form. Students of textile technology have reason to be grateful for authentic material made available. One does wish, however, that Dr. Boas, who owns to having had this type of inquiry in mind for many years, had written more at length of his reaction to the results of an investigation so unique in aim, and of its significance as a method of procedure. Two of the most clear-cut of the conclusions to be drawn from his analysis of the attitude of the individual artist toward his work seem to be those which relate to form and design:

> the scope of forms . . . . shows that the range of individual invention is strictly limited by the traditional style;

with regard to designs,

> the power of invention of the artist is obviously under the control of tradition (p. 386, 387).

LILA M. O'NEALE

The Relationship Systems of the Tlingit, Haida, and Tsimshian. THERESE MAYER DURLACH. (Publications of the American Ethnological Society, vol. 11, New York: G. E. Stechert & Co., 1928. 177 pp.)

Dr. Durlach's treatise embodies the most ambitious attempt known to the reviewer to check the kinship terminologies as obtained in the customary way by a close study of the mythological texts in the original languages. As the author explains, the information thus gained has the advantage of not being yielded in response to direct queries; moreover, archaic expressions and stylistic variations may crop up (p. 15). She does not fail to recognize that this method alone would not provide a complete system and accordingly combines it with the traditional technique, giving the Tlingit, Haida, and Tsimshian systems collected by herself, as well as the data previously published by Boas, Swanton, and Sapir. The painstaking examination of texts is worthy of the highest admiration, and henceforth a combination of the genealogical with the text method will certainly be the ideal of all workers in this difficult field.

Dr. Durlach has gone beyond mere description and suggested an historical sequence, and here, naturally, complete acquiescence in her scheme is hardly to be expected. Personally, I should accept the priority of the family organization, the levirate and the sororate, as compared with the clan (p. 115, 157). But it seems to me that the author fails to recognize that the levirate and sororate are frequently found in very primitive clanless tribes; and her assertion that "family systems are apt to be very much alike" (p. 159) is misleading. There are at least two types of "family" terminology according to whether collateral uncles (or aunts) are all lumped together, or whether the father's sibling is distinguished from the mother's sibling of the same sex without being identified with the parent. I see no sufficient reason for assuming that Haida *ga* ever included the paternal as well as the maternal uncle (p. 99) and was only narrowed in scope with the development of a moiety organization. Clanless tribes may very well distinguish the father's from the mother's family and not infrequently do.

Attention may well be called to a number of features brought out in Dr. Durlach's volume. So far as I know, she is the first to describe certain matrimonial rules, such as the Tlingit practises of marriage with an elder brother's daughter and with a father's sister (p. 64 f.).

Article on Vancouver's baskets &c. by C.H. Reed, Journ. Anthropological Inst. XXI

See also Dalton, Internat. Archiv fur Ethnographie, Bd. X 225+, 1897 (4°, col. pl. + text figs).

Certain Rare West Coast Baskets

by H. Newell Wardle (read by title).

Section H. Anthropology St Louis meeting Dec. 31, 1903. (See Science. March 18, 1904. p. 453) Who knows about it?

Wilkes in May 1841, when near the Chickeeles [Chehalis?] River, found the Nisqually Indians with quantities of "camass, root which they had stored in baskets." Wilkes Expd. Narrative, IV, 314, 1845.

Vancouver's Baskets

C. H. Read - Jour. Anthropological Inst. XXI

Internat. - Archive fur Ethnographie Bd. X, 225- , 1897.

BASKETRY AMONG THE TAKELMA

Edward Sapir, in his Notes on the Takelma Indians of Southwestern Oregon[1] mentions a number of kinds of baskets in use in this tribe.

Under the head of acorn food, he says: "The acorns were prevented from spilling off the flat rock by a funnel-shaped basket, or hopper, wider at the top and entirely open at the bottom, known as a *bõ^{u}n*. In the *degàs*, a shallow circular basket-pan, the meal was sifted and was then placed on carefully washed sand, seathing water being applied to extract the elements which impart the bitter taste to the acorn. The acorn dough (*xnìkʽ*) thus obtained was boiled in a basket-bucket (*k!el mehelī^{i}*) constructed of hazel shoots and split roots, the usual Pacific coast method of applying hot stones into the basket being employed." (258)

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[1] Am. Anthropologist, Vol. 9, No. 2, pp. 258, 260-261, 263-264, 274, 1907.

In another place, he mentions that "baskets of roasted salmon were packed for winter use."(260)

Under the head of Implements and Utensils, he states: "Still other basket forms were the yelèx, a large open-work burden-basket constructed of hazel or willow; the p!é‘lᵋ, a small basket-plate to eat out of; the k!ẽl, a round open bucket-like basket; the k!ōlōĭ, a large storage basket; the k!ának!as, used for drinking purposes and of the size of a cup; the sàk‘; a big basket made of rushes; and the basket-cradle. The ordinary twined basket was built up on a bottom (delgán) of four short hazel twigs perpendicular to four cross-pieces, and the twining was done with some root or grass on a warp generally of hazel or willow. The only dyes used in the designs were black and red, the former obtained by keeping the woof strands in black clay, and the latter by dying in alder bark. Designs in white were brought out by means of twining with a straw-like grass known as géᵉt!"(261)

And under the head of Clothing, he tells us that the hats of the women "were round basket-hats (*yũpʽ*) twined of a white grass. My informant claimed that the Takelma did not themselves make these hats but got them from the Shasta by the purchase of wives." (264)

In describing the puberty ceremony for girls, he states: "During this time also she was obliged to sleep with her head in a *bō̃ᵘn*, a funnel-shaped basket such as was used in the pounding of acorns, the declared purpose being to prevent her from dreaming of the dead, a bad omen." (274)

In connection with marriage, he mentions that "the bride proceeded with her folks to the bridegroom's house, the whole party dragging along a supply of exchange presents in the shape of baskets, women's hats, camass, dried salmon and other such household articles." (274)

One of the parties of the Wilkes Expedition found an Indian village at Kettle Falls on the banks of the Columbia near Fort Colville, in June 1841, where the people were called *Quiarlpi*, meaning 'basket people', because they used baskets to catch salmon. These baskets ~~are~~ were large affairs, of wicker-work, supported by poles.--

Wilkes Expedition,IV,p.444,1845.

BASKETS VANCOUVER ID., B.C.

Duflot de Mofras, 1840-1842, writing of the Ouakich Indians of Vancouver Id., says, "They weave hats and baskets on which they design with rushes of various colors the scenes borrowed from fishing and whaling."

--Duflot de Mofras, Exploration du Territoire de l'Oregon, II, 344-345, 1844. (Free translation.)

BASKETS

OREGON, COAST AND LOWER
COLUMBIA RIVER

252

In writing of what he calls the "lower Indians "--the Indians of the "lower country"--whose location he describes on p.244 as between the Coast and the Falls of the Columbia River, Samuel Parker says: "Their manufactures do not widely differ from those of the upper country, with the addition of hats and baskets of skilful workmanship, made of grass of superior quality, equal to the Leghorn. The native hats 253 are a flaring cone. Their baskets are worked so closely as to hold water, and are used for pails. Some of them are interwoven with various colors and devices, fancifully representing men, horses, and flowers."

--S.Parker, Jour.of an Expl.Tour, 252-253, 1842, 3d ed.

BASKETRY

In a general account of what he calls Indians of the lower country, Rev. Samuel Parker states as follows: "The Indians of the lower country are those between the shores of the Pacific and the Falls of the Columbia river and from Pugets Sound to upper California. The principal nations are the Chinooks, the Klicatats, the Callapooahs, and the Umbaquâs. [244] . . . Their manufactures do not widely differ from those of the upper country, with the addition of hats and baskets of skilful workmanship, made of grass of superior quality, equal [252] to the Leghorn. The native hats are a flaring cone. Their baskets are worked so closely as to hold water, and are used for pails. Some of them are interwoven with various colors and devices, fancifully representing men, horses, and flowers." [253]

Parker: Expl. Tour Beyond Rocky Mts. , 1838.
[3rd Ed. 244, 252-253, 1842.]

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OREGON INDIAN BASKETS

~~A detailed description is given of~~ I describe one of the Oregon [illegible] [illegible] tinely wrought as to be able to contain water.--Domenech, Seven Years' Residence in Gt. Deserts of N. Amer., Vol. 2, pp. 253-254, 1860.

The Home in the West

CONDUCTED BY LILLIAN FERGUSON Sunset—Feb. 1917.
43

Are You as Thrifty as a Squaxin?

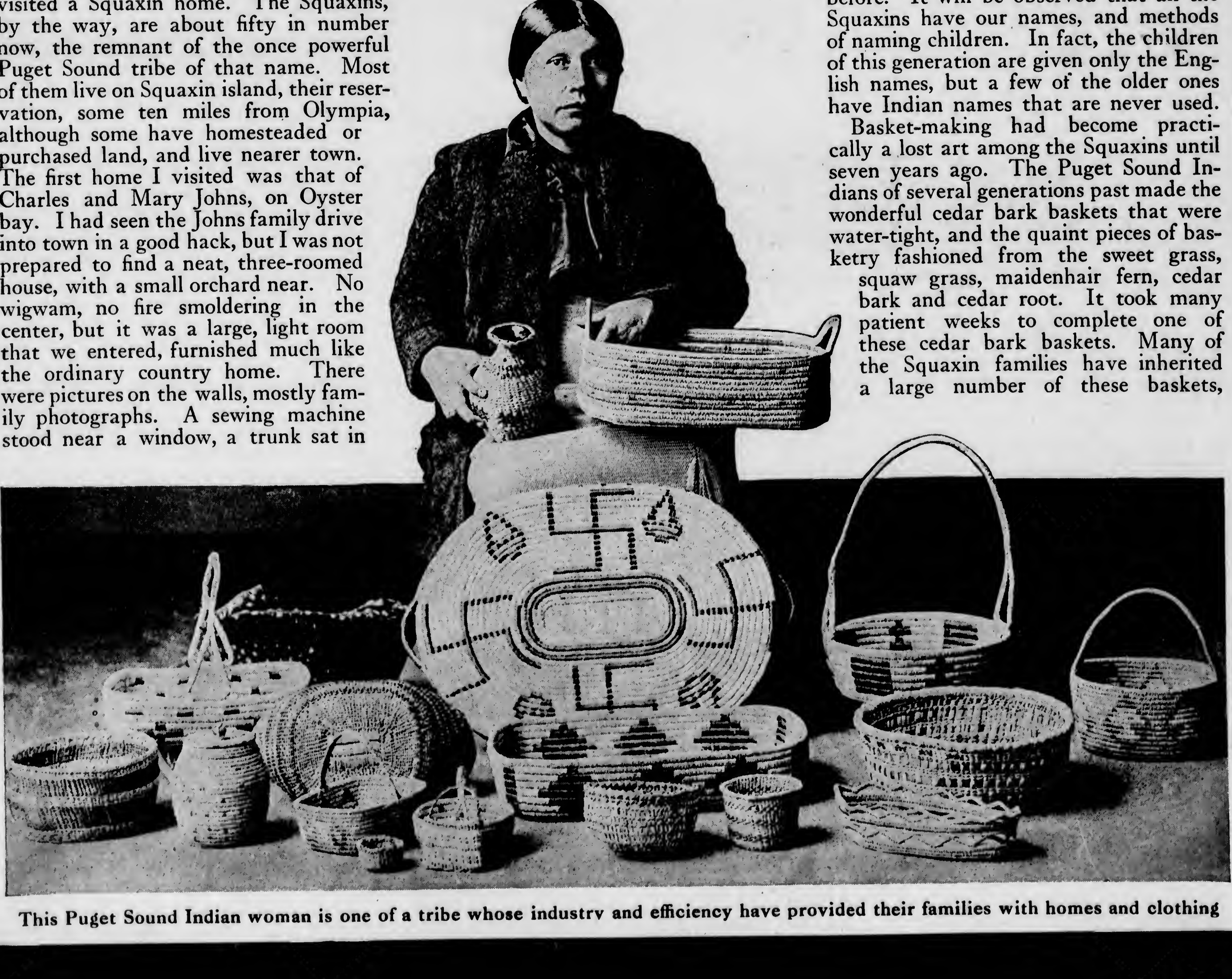
SHE earns her own pin money, does the Squaxin Indian woman. She earns her own clothes, too, and her clothes are not the reputed bright blanket and buckskin moccasins. Not by any means! She wears tailored suits and neat shoes. When she needs a spring hat or a new dress she designs, not the article desired, but a handsome basket instead. She takes a boat to Olympia, appears at the home of one of her customers, and exchanges the basket for a pretty garment. Of course it often happens that she wears narrow, draped skirts when her white sister is wearing the extreme barrel, and her hat frequently bears the tilt of last season. But her clothes are good and they fit her well, for she knows how to make them over.

I was much surprised when I first visited a Squaxin home. The Squaxins, by the way, are about fifty in number now, the remnant of the once powerful Puget Sound tribe of that name. Most of them live on Squaxin island, their reservation, some ten miles from Olympia, although some have homesteaded or purchased land, and live nearer town. The first home I visited was that of Charles and Mary Johns, on Oyster bay. I had seen the Johns family drive into town in a good hack, but I was not prepared to find a neat, three-roomed house, with a small orchard near. No wigwam, no fire smoldering in the center, but it was a large, light room that we entered, furnished much like the ordinary country home. There were pictures on the walls, mostly family photographs. A sewing machine stood near a window, a trunk sat in the corner. There was a large heating-stove in the center. Mrs. Johns offered us chairs, but we did not sit until we had admired the little fat baby sleeping on a soft bed made on a wide, low shelf.

We also visited the adjoining farm, the property of Dick Jackson. Here we were offered rocking-chairs. The sitting-room floor was carpeted, there was a combination bookcase and writing desk. I wondered how many baskets the deft fingers of these women had made to trade for so many pieces of furniture! The Jacksons were partaking of a very savory dinner, consisting of boiled salmon, a kind of muffin cake, potatoes and fruit. Here again were evidences of the basketry industry, for the food was served in china dishes, and there was an ample supply of spoons, knives and forks.

In their quiet, observing manner the Squaxin women have learned many lessons from their trading expeditions into the Olympia homes, and they have put these lessons into practice. Frequently they are invited to lunch with some white woman. The first time I entertained one of them I watched slyly to see if she used her silver and butter plate properly. She did. I did not know then that her table was set very much like mine. They are always very grateful for an invitation to stay for luncheon, or for any little gift, and they in turn make gifts of baskets and oysters. On a recent Sunday we dined on Olympia oysters that had been presented to us by Mrs. Mollie Peters, an Indian woman who had lunched with us not long before. It will be observed that all the Squaxins have our names, and methods of naming children. In fact, the children of this generation are given only the English names, but a few of the older ones have Indian names that are never used.

Basket-making had become practically a lost art among the Squaxins until seven years ago. The Puget Sound Indians of several generations past made the wonderful cedar bark baskets that were water-tight, and the quaint pieces of basketry fashioned from the sweet grass, squaw grass, maidenhair fern, cedar bark and cedar root. It took many patient weeks to complete one of these cedar bark baskets. Many of the Squaxin families have inherited a large number of these baskets,



This Puget Sound Indian woman is one of a tribe whose industry and efficiency have provided their families with homes and clothing but they do not make them now. Seven years ago a woman representing the Government Indian Service visited the Squaxin Indian homes and taught the Squaxin women how to make the raffia basketry. And now a new line of industry was opened to them. In addition to their clam digging and oyster gathering they had something else to trade to the white people. The new kind of basket-making was a revelation to them, for not only was the great problem of collecting materials solved, but this kind of basket could be made swiftly, so swiftly that it could be commercialized. And so the interior of the Squaxin home was changed and the dress of the Squaxins became the dress of other civilized peoples.

The governor's wife and the grocery clerk's wife trade for Squaxin baskets, for Squaxin women are impartial as to whose clothes they wear just so they and their families are well clothed. Mrs. Anna Cooper, whose Indian name is Kalkalablo, very gladly went with me to the photographer and was photographed with the baskets I chanced to have. Most of the baskets in the picture are made of raffia woven over the native cat-tail.

In her dealings the Squaxin woman is honest and intelligent. She usually can read and write, and has no difficulty in indorsing and cashing checks. For one brief interval only have I had occasion to doubt the integrity of a Squaxin woman. She was examining a suit of my husband's clothes that I had offered to exchange for a basket, when a dime slipped from the trousers pocket and jingled on the floor.

"May I have that dime, mother?" asked my little daughter.

"It is my dime!" quickly broke in the Indian woman, and she picked up the coin.

"Why, it came out of my daddy's pocket," insisted the surprised child.

I hushed the child. The trade was made. I found several little articles to send to the woman's children, and called up a friend to find if she wanted to make a basket trade that day. As the Indian woman and I knelt on the parlor floor tying up the clothing her brown small fingers passed lightly over my hand. And after she was gone I found that she had left the dime lying on her chair.

CAROLINE WASSON THOMASON.

Homes in Alaska

IT'S a long jump from Eskimo igloos and prospectors' huts to bungalows and comely cottages in the arctic, but this is the pace Alaska has taken in the past two decades. One may find there today examples of all sorts of architecture from log cabins to two-story structures with all modern conveniences.

Residence of the governor, Dawson, Y. T., and (below) a garden home in Fairbanks, Alaska

Those who think Alaska is a domain of snow and ice the year round are in for surprises. During the summer there is no more delightful climate anywhere than in our storied northland. Fact is, it gets so hot at times that canvas curtains are necessary to shield from the sun the cottager who likes to lounge on the veranda. Flowers and shrubbery thrive, and the lawns are as attractive as anywhere here at home.

Alaska will never be properly developed until the population there becomes permanent. "Going-in" and "coming-out" are terms which must be forgotten. It is those Alaskans who are building homes there with the idea of remaining who will help the country to the station in world affairs it so richly merits, due to its wonderful natural resources. Government officials are fond of attractive homes, and these dignitaries are setting commendable examples for Alaskan citizens in residential building types. Perhaps the world's northernmost modern residence is that known as "the governor's mansion" at Dawson, Yukon territory, a home that would grace any American city. The territorial governor of Alaska is likewise housed at Juneau, in quarters just completed at fancy cost, although there is nothing extravagant about the structure.

Huts are rapidly giving way to real houses up that way, and in another decade travelers may marvel at the attractiveness of Alaskan homes and grounds.

MONROE WOOLLEY.

Basketry: Olhonean

C. Hart Merriam
Papers
BANC MSS
80/18 c

Bayard Taylor, on his way from San Francisco to the newly discovered gold diggings in 1849, followed the west side of San Francisco Bay to the Mission of Santa Clara, and on the road stopped to water the mules "with a basket of Indian manufacture, so closely plaited that scarcely a drop found its way through". (66)

En'-ne-sen

At a point on San Benito Creek between San Benito and Hernandez and 15-16 miles from San Benito is a little rough board house occupied by a half breed Mexican and his wife's mother. The old woman is a full blooded Soledad Mission ~~woman~~ and is said to be 108 years old. Her name is Paula Mesket. She speaks no English but by means of her granddaughter (a girl of 10 or 12), I was able to carry on conversation with her. She said her father was Joe Mesket (or Mesketal) and that she was born on Carmel River and belonged to the Soledad (*not* the Carmel) Mission. She lived a long time at Monterey in the family of Joe Castro. She says she has completely forgotten the name of her tribe and her native language, and could not or would not give me a single word, not even the numerals.

--California Journal for 1902, 101-102. August 16, 1902.

Calif. Coast Baskets

Langsdorff, Voyages & Travels (1803-1807), London, II, 165, 1814.

BASKETS OLHONEAN

Writing of the Indians of Santa Clara Valley, whom he calls "the Olhones or (Costanes)," and regarding whom he quotes Vancouver and Beechey, Frederic Hall states that "They made baskets of various sizes, some of which would hold 2 or 3 bushels, and were conical in form. The material was a stout grass, and the baskets were water-proof. They were colored on the exterior darkly, usually black. They used them for cooking purposes, and as dishes to hold all their various food. Some were wide and flat, for special purposes. They made bread and broth out of acorns and seeds, They cooked their broth in their baskets, by placing hot stones in them when half filled with the prepared liquid."

--Frederic Hall, Hist.of San Jose and surroundings, 42, 1871.